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# amateur Photographer

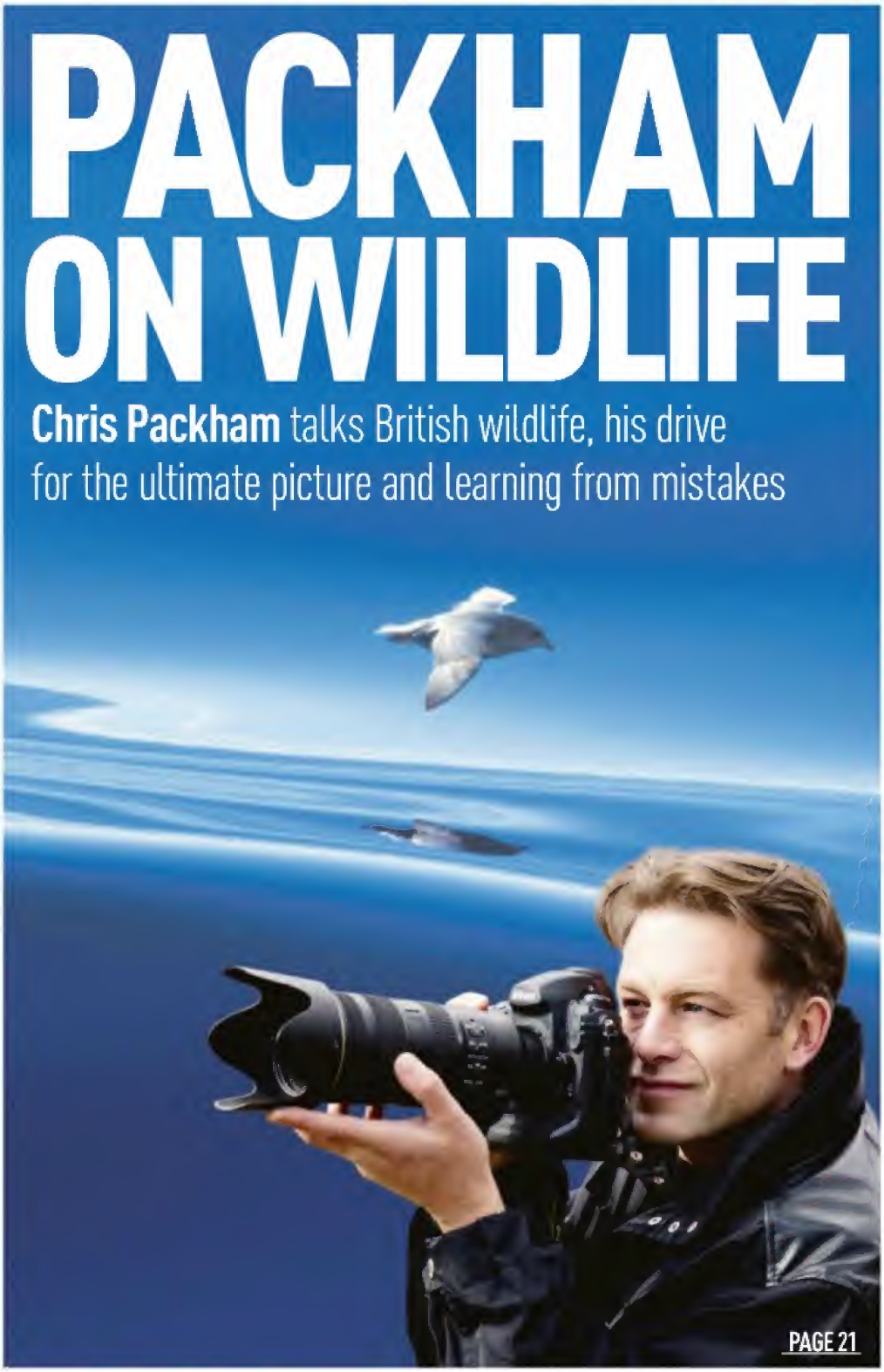
Saturday 6 July 2013

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk


# PACKHAM ON WILDLIFE

**Chris Packham** talks British wildlife, his drive for the ultimate picture and learning from mistakes



PAGE 21

ON TEST

## 24MP DIGITAL RANGEFINDER

**Leica's** new **'M' Typ 240**: What exactly does £5,100 buy?

PAGE 49

LANDSCAPES

PAGE 36

## WHAT 'BAD' WEATHER?

Making the most of rainy days for really dramatic landscapes

TECHNIQUE

PAGE 18

## SUBTLE COLOUR

Skills to improve your control

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# Contents

**Amateur Photographer** For everyone who loves photography

**VALUE** for money is a complicated concept that requires measuring with care and personal requirements in mind. Just because something has a high price does not mean it is poor value, even if it is beyond our own financial reach. Many people confuse 'costly' with 'expensive' – 'cost' is a numerical fact, while 'expensive' is a term with its roots in our own relative experiences and options.

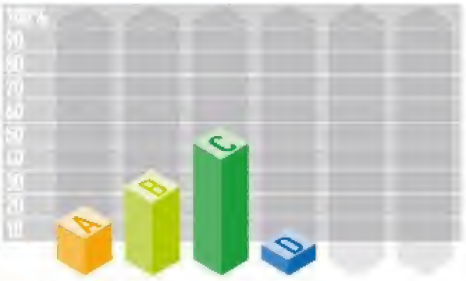
We need to appreciate these differences when we consider how we feel about the price of the Leica M (see pages 49-54). At more than £5,000, there can be no doubt that it is costly, but it is more relevant to determine whether it presents good value for all that money, or if it's simply overpriced.

I think we can all comprehend that the camera costs a lot to make, as it is full of metal, has a large, highly populated sensor, and is made in very low numbers by hand and by Germans. To turn that cost into good value, however, a camera must be durable and provide excellent handling and image quality. For some there is also great value in exclusivity. As illogical and impractical as such a measure might be, numerous brands base themselves solely on that desire to own what others do not.

**Damien Demolder**
Editor

## THE AP READERS' POLL

**IN AP 15 JUNE WE ASKED...**
Would you buy a camera without handling it first?




**YOU ANSWERED...**

| | |
|---|---|
| **A** Yes, I'd happily buy without trying it | 15% |
| **B** Yes, but only with a strong recommendation | 30% |
| **C** No, I'd like to at least use it in a shop or at a show | 49% |
| **D** No, I'd at least have to use it and see my pictures first | 6% |

**THIS WEEK WE ASK...**
Do you think the Leica M offers good value for money?
**VOTE ONLINE** www.amateurphotographer.co.uk

## NEWS, VIEWS & REVIEWS


### 5 NEWS
Samsung reveals first Android system camera; Samsung fisheye lens for NX; Leica issues warnings over M delays; New smartphone sports 10x optical zoom lens; Revamped Sony RX100 adds hotshoe; Kodak to cease acetate film base

### 10 REVIEW
The latest books, exhibitions and websites

### 90 THE FINAL FRAME
Tony Kemplen uses a Nimslo 3D, a stereo camera that produces 3D prints that can be viewed without any additional apparatus


## TECHNIQUE


### 14 PHOTO INSIGHT
David Ward explains how he took this image after forging his way through the snows of Norway, and how pictures are not always postcard-pretty

© DAVID WARD


### 18 RETOUCHER'S GUIDE
Martin Evening explains how to correct an oversaturated image using the Hue, Saturation and Luminance sliders


## TESTS & TECHNICAL


### 43 TESTBENCH
MacWet Short Mesh Gloves and PhotoMarkr smartphone app

### 49 LEICA M TYP 240
When a new Leica M comes along it's sure to raise eyebrows. As the German godfather of 35mm photography attempts to balance new features with traditionalism, Ian Farrell finds out if the M Typ 240 measures up as a serious photographic tool

### 56 ASK AP
Our experts answer your questions

### 59 SAMYANG T-S 24MM F/3.5 ED AS UMC
Andrew Sydenham tests a 24mm tilt-and-shift lens that seeks to deliver the technical advantages of a perspective-control lens with focus tilt-and-shift in an affordable package


## YOUR WORDS & PICTURES


### 12 LETTERS
AP readers speak out on the week's issues

### 13 BACKCHAT
AP reader Melvyn Dover wonders whether we have reached a point where judges and others expect pictures to be manipulated? Can nothing that's seen be believed?

### 27 APOY ROUND 6
We've Panasonic prizes worth more than £2,050 in the People at Work round of our APOY competition

### 30 READER SPOTLIGHT
We showcase the top-three winning entries of the UK round of the EISA Maestro competition

### 46 APPRAISAL
Chris Gatcum examines your images, offering words of wisdom and constructive advice


## FEATURES


### 21 IN SEARCH OF PERFECTION
BBC presenter Chris Packham discusses his passion for wildlife photography and his quest for the perfect image. He talks to Nick Parkins

### 36 JUST THE WEATHER FOR IT
With his new exhibition, John Gavett aims to blow away the rules about when one 'should' shoot landscapes. He tells Jon Stapley why a great picture is worth donning the waterproofs

© JOHN GAVETT


### 38 ICONS OF PHOTOGRAPHY
David Clark looks at the life and work of Henry Peach Robinson, an important pioneer of art photography who perfected the composite photograph


COVER IMAGES: © CHRIS PACKHAM AND JOHN GAVETT

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.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Camera Photographer GOOD SERVICE AWARD 2013 GOLD

# APNews

News | Analysis | Comment | PhotoDiary 6/7/13

**Very limited supplies have started to arrive in the UK**

Leica admits M shortage, page 6

NX Galaxy has 4.8in screen • 3G and Wi-Fi compatible

# SAMSUNG REVEALS FIRST ANDROID SYSTEM CAMERA

**SAMSUNG** has unveiled the first interchangeable-lens camera to house an Android operating system, the Galaxy NX, which is designed to give photographers smartphone-like connectivity.

The Galaxy NX should allow photographers to edit images on its 4.8in (HD TFT Super Clear) LCD screen before using Android software applications to quickly upload them to Flickr, for example.

'People don't always want to just take pictures with their smartphone,' said Todd Tieman, a Samsung digital imaging sales and marketing manager, who hailed the Galaxy NX as 'the whole digital-imaging process in a single device'.

The camera is due out in July, although a price is yet to be announced.

Incorporating 'Galaxy [smartphone] DNA', the new NX flagship is aimed at photo and technology enthusiasts who want to remain connected, according to Tieman.

The 20.3-million-pixel model features an APS-C-sized CMOS imaging sensor, an 'eye-level' (SVGA-resolution) EVF and ISO range of 100-25,600.

**The Galaxy NX accepts MicroSD memory cards and is Micro USB-compatible. It has a claimed AF of eight milliseconds**

Photographers can download apps from the Google Play store and access 'all things photo-related' using the on-board Camera Studio to customise settings with their most used apps and camera modes.

'You can create your final piece of art right in the device,' claimed Tieman.

A Story Album feature pulls together captured images on a timeline to help users organise their shots – reframing and resizing them to create 'digital photo books' to be shared on other devices.

Bundled with the kit will be 50GB of Dropbox storage, which is free for two years.

The Galaxy NX will be compatible with 3G, 4G and Wi-Fi, plus Bluetooth connectivity.

Samsung has sought partnerships with mobile operators for 3G and 4G but, when asked at a London press briefing, refused to say which companies it has approached.

Samsung points out, however, that the camera will accept a SIM card from other devices for those who already have a mobile contract.

The camera's hybrid AF system combines 105 phase-detection AF points with 247 contrast-detection AF sensors.

Samsung says that the shutter and sensor are all made in-house, as is the Drime IV processor that was also used on the previous flagship, the Wi-Fi-enabled NX300.

Also on board is full HD video and 'advanced noise reduction'.

Samsung describes the user interface as physically 'minimal' – referring to its lack of buttons – but does not expect it to alienate advanced users because they 'still have control'.

The camera's 30 smart modes include waterfall, vignette, HDR, miniature and light trails. Multiple exposure is also possible.

A smart mode suggest function gives users a choice of three modes, based on shooting conditions, while a drama setting allows them to choose their preferred action shot from a series of captured images.

There is also a photo suggest mode, borrowed from the Galaxy S4 Zoom smartphone (see page 6). This gives users 'location-based' recommendations.

## SNAP SHOTS

● A man faces charges after allegedly threatening to 'blow up the Kodak Corporation'. A federal grand jury has returned a four-count indictment against Omer Fadhel Saleh Mohammed, 31, of Rochester, New York. If found guilty, he faces up to 10 years in jail for making hoax bomb threats. According to the indictment, on 24 September 2012, Mohammed made three phone calls to 911, telling the operator his acquaintances were terrorists who were going to blow up Kodak. He also stands accused of making a fourth call, on 24 January 2013, claiming that an acquaintance had hidden explosives at a location in Rochester. The defendant was arrested in February.

# SAMSUNG FISHEYE LENS FOR NX

**SAMSUNG** has unveiled a 10mm f/3.5 fisheye lens for its NX-system cameras.

Built for 'lightweight travel and outdoor shooting', the 72g lens features seven elements in five groups and includes an aspherical lens.

It should deliver the 35mm viewing-angle equivalent of a 15.4mm lens and has a seven-blade, circular aperture diaphragm.

iScene options include beauty shot, night and sports.

The lens – the 13th in the NX range – will be launched later this year at a price yet to be announced.

**Do you have a story?**

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

# PHOTODIARY

## Wednesday 3 July

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**EXHIBITION** True/Grit (a 'celebration of Northern realism'), until 3 August at Side Gallery, Tyne & Wear NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com. **EXHIBITION** Environmental Photographer of the Year 2013, until 1 September at Grizedale Visitor Centre, Hawkshead, Cumbria LA22 0QJ. Tel: 01229 860 010. Visit www.golakes.co.uk.

## Thursday 4 July

**EXHIBITION** Take a View Landscape Photographer of the Year, until 7 July at King's Cross station, London N1 9AP. **EXHIBITION** Visions of the Universe (images of space), until 15 September at National Maritime Museum, Greenwich SE10 9NF. Tel: 0208 858 4422. Visit rmg.co.uk.

## Friday 5 July

© GUNNAR SMOLIANSKY

**EXHIBITION** One Picture at a Time by Gunnar Smoliansky, until 30 August at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com. **EXHIBITION** Trailblazers by Anita Corbin until 29 September at the Discovery Museum, Tyne & Wear NE1 4JA. Tel: 0191 232 6789. Visit www.twmuseums.org.uk.

## Saturday 6 July

**DON'T MISS** Vintage fete (11am-5pm) at Smallhythe Place, Tenterden, Kent TN30 7NG. Tel: 01580 762 334. Visit www.nationaltrust.org.uk. **EXHIBITION** Fragile: Photographing Nature, Beauty and Memories, last day at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com.

## Sunday 7 July

**DON'T MISS** Photography workshop (11am-4pm) at Bateman's, East Sussex TN19 7DS. Tel: 01435 882 302. www.nationaltrust.org.uk. **DON'T MISS** Classic Car Rally (10am-noon) at Sheffield Park and Garden, near Uckfield, East Sussex TN22 3QX. Tel: 01825 790 231. Visit www.nationaltrust.org.uk.

## Monday 8 July

**EXHIBITION** Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 1QZ. **EXHIBITION** Somewhere in England: Portraits of Americans in Britain 1942-1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit www.iwm.org.uk.

## Tuesday 9 July LATEST AP ON SALE

**EXHIBITION** Voices from Westminster by John Stewart Farrier, until 13 July at Strand Gallery, London WC2N 6BP. Tel: 0207 839 4942. Visit www.thestrandgallery.co.uk. **EXHIBITION** Georgia by Vanessa Winship, until 28 July at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.

Demand outstrips supply, admits firm

# LEICA ISSUES WARNING OVER M ORDER DELAYS

**LEICA** has warned photographers to expect delays when ordering the Leica M, telling dealers this has been triggered by 'enormous demand' for the camera.

In a letter sent to Leica dealers, Leica Camera's chief operating officer Markus Limberger apologised for the delays, saying it was largely caused by the 'elaborate manual process' used to make the Leica M.

He told dealers that demand has 'far exceeded our expectations', resulting in unavoidable delays to deliveries. 'Please rest assured that we are investing an enormous amount of time and effort in the sustainable expansion of our production capacities, naturally in full compliance with our commitment to absolute quality.'

In the 10 June letter, he added: 'Despite the very high demand, particularly of the Leica M, the quality of our products and the high precision in our production maintains our high standard.'

The German company plans to open an 'ultra-modern' factory in Wetzlar next year to 'satisfy production demand' and is recruiting more specialists and trainees.

Limberger continued: 'The sum total of these measures will relieve pressures in the production process and simultaneously lead to considerably shorter order-fulfilment times.'

David Bell, managing director of Leica Camera Ltd, said that 'very limited supplies' have started to arrive in the UK, adding that the 'picture is set to improve into the summer'.

He told AP: 'The difficulty for us is that we are currently unable to match demand.

'There will always be waiting times as we are a relatively small company.

'However, this new M is proving a longer wait.'

# SMARTPHONE SPORTS 10X OPTICAL ZOOM

**SAMSUNG** has installed a 10x optical zoom lens on its latest smartphone, the Galaxy S4 Zoom.

Billed as a high-end compact combined with a smartphone, the Galaxy S4 Zoom features a 16-million-pixel CMOS imaging sensor, optical image stabilisation and a xenon flash.

The Galaxy S4 Zoom, which features a 4.3in AMOLED display, is due out in the UK this summer.

The maximum ISO is 3200 and Samsung claims it can shoot at up to 4fps.

A twist of the zoom ring is designed to allow the user to capture an image and instantly share it with the person they are speaking to on the phone, via MMS.

A smart mode aims to ensure the best photo possible image by choosing from a series of preset modes. These include HDR, waterfall and sunset.

The smartphone is NFC, Wi-Fi and Bluetooth compatible.

The device weighs 208g and measures 125.5x63.5x15.4mm.



subscribe 0844 848 0848

## SNAP SHOTS

● Nikon has made its 80 millionth Nikkor lens as it celebrates the 80th anniversary of the brand – adding five million in the past seven months alone. Nikkor lenses debuted in 1933 and were first paired with the company's SLRs in 1959 when the Nikon F came out. The Nikon 1 line of CSCs, the first of which was launched in October 2011, has boosted lens production.

● TV channel CNN has urged photographers to submit images showing how they will be 'welcoming in the summer'. 'We're asking them to share their photos and videos of their celebrations from this year and years past, which will then feature as part of CNN's coverage online and on air,' said a spokesman. For full details visit edition.cnn.com/SPECIALS/cnn-celebrates?on.cnn=2.

● Nikon has launched a limited-edition 'luxury leather' camera bag for its Nikon 1 system, in a tie-up with British designer JW Anderson. Priced £85 and out in black, white, blue and orange, the bags are designed to hold a Nikon 1 camera and at least one lens. Visit store.nikon.co.uk.

**Do you have a story?**

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

Better in low light, claims firm

# REVAMPED SONY RX100 ADDS HOTSHOE

**SONY** has upgraded its Cyber-shot DSC-RX100 high-end compact, adding an accessory shoe, back-illuminated sensor, tiltable screen and higher ISO sensitivity.

The RX100 II, which will eventually replace the RX100, features an f/1.8 Carl Zeiss Vario-Sonnar T* lens and 'back-illuminated', 1in-type, 20.2-million-pixel imaging sensor designed to improve images in low light.

Due out in mid-July, priced £650, the RX100 II has a top ISO of 12,800 (compared to ISO 6400 on the RX100) and noise suppression equivalent to '1-stop-lower sensitivity', according to Sony.

The LCD screen is built to tilt upwards by 84° and down 45°.

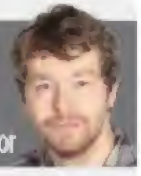
Also new is a step zoom (28mm, 35mm, 50mm, 70mm and 100mm focal-length options), full HD video and compatibility with Near Field Communication (NFC), the first Sony model to feature this type of wireless functionality.

NFC allows the photographer to transfer images to a smartphone by touching it against the camera. This allows them to view the pictures and remotely activate the shutter, for example.

The 'multi-interface' accessory shoe is compatible with Sony's HVL-F20M flashgun and a £55 remote control that allows the user to trigger the shutter release and control the camera's zoom, for example.

Accessories also include a grip (AG-R1, priced £10) and a 49mm-thread filter adapter (£25).

**TECHNICAL COMMENT**



**Richard Sibley** Technical editor

The Sony Cyber-shot DSC-RX100 II represents a significant upgrade to what was already an excellent compact camera. Improvements to the sensor will allow for higher ISO sensitivities to be used, with less visible noise. But more importantly, there will also be less noise in the ISO 80-400 range, which will be welcomed by photographers. The addition of a hotshoe, optional electronic viewfinder and remote release elevates the RX100 II from being an excellent compact camera to a serious tool for serious photographers – the best compact we have recently tested just got better.

# KODAK TO CEASE ACETATE FILM BASE

**EASTMAN** Kodak is to stop making acetate base, a key component used to make photographic film, but insists its current supply will last years.

A spokeswoman for the US company, which is based in Rochester, New York, said it had 'chosen to look at alternative sources of acetate supply for the future'.

She added: 'We have built years' worth of acetate base. That inventory, in combination with our ability to alternatively source acetate when we need additional capacity, makes us confident that Kodak will continue to meet customer demand for the foreseeable future.'

The firm refused to say whether the move will cost a reported 60 jobs, but admitted that changes to its traditional businesses will involve adjusting staff numbers.

It is also not clear who will be making acetate base for Kodak under the new arrangements.

# SONY TWEAKS FULL-FRAME RX1

**A NEW** version of Sony's RX1 full-frame digital compact, the Cyber-shot DSC-RX1R, dispenses with the low-pass filter in a bid to boost image quality for high-end enthusiasts and professionals.

Frederick Lange, head of digital imaging at Sony Europe, explained that the inclusion of a low-pass filter – used to avoid the moiré effect – reduces image detail.

'We are targeting someone who is used to using high-end professional gear,' he said.

Sony claims to have optimised the camera's processing functions to 'maintain image sharpness without compromising lens/sensor performance'.

Due in shops in August, the RX1R will cost £2,600, the same as the RX1 announced last year.

# OLYMPUS FREED FROM 'ON ALERT' SHARES TAG

**OLYMPUS** has welcomed a Tokyo Stock Exchange decision that removes the 'on alert' designation of its shares following the £1.1 billion accounting scandal.

Japanese officials had labelled Olympus shares as 'securities on alert' since 21 January 2012 because the firm was 'deemed an entity that had a substantial need for improvements in its internal control system etc... related to past activities regarding deferral in posting of losses'.

Olympus Japan said it has 'worked on restructuring the internal control system on a group-wide basis and promoted drastic reforms to restore trust'.

Meanwhile, Japanese police have arrested three businessmen on suspicion of receiving bribes in exchange for covering up Olympus losses as part of the scandal, which was exposed in 2011.

The men had already been indicted for releasing false financial statements, according to the *Japan Daily Press*, which named the arrested men as Nobumasa Yokoo, 59, Taku Hada, 50, and Hisashi Ono, 51.

## AP THIS WEEK IN... 1926

efforts. One glaring fault may be that we tried to record a pair of moving horses broadside on. Everything else was quite nice, but perhaps the horses' feet were blurred and possibly too large in proportion to the rest of their bodies. The error which we made was using a shutter speed too slow to meet the needs of the subject. If there is not a higher speed than a real 1/100th second, do not attempt an exposure when the horses and machine are moving along the straight.

Mostly, after finishing a cut along one side of a field, the horses are pulled up, and drawn in a little preparatory to commencing another long cut. Here is a chance for any type of camera, however simple. Do not fire the shutter the first time you see the horses in the above position; they will come again many times.

Set the focussing adjustment on this position, arrange the horses nicely in the finder, and leave space in front for the horses to walk into. If the heads in the finished print are

Another mistake we made before was perhaps not allo-

Commencing a New Cut.

**The photographic pitfalls of haymaking were explored this week in 1926. George E Green wrote that 'we can vastly improve upon our former efforts'. He cautioned: 'One glaring fault may be that we tried to record a pair of moving horses broadside on. Everything else was quite nice, but perhaps the horses' feet were blurred and possibly too large in proportion to the rest of their bodies. The error which we made was using a shutter speed too slow to meet the needs of the subject. If there is not a higher shutter speed than a real 1/100th second, do not attempt an exposure when the horses and machine are moving along the straight.'**

# CLUBNEWS

Club news from around the country

### EXMOUTH PHOTO GROUP

Members host an exhibition of their work from 4-17 July at A la Ronde, Summer Lane, Exmouth, Devon EX8 5BD. Tel: 01395 265 514. Visit www.nationaltrust.org.uk

### VIEWFINDERS OF ROMSEY CAMERA CLUB

The club stages its annual show from 27-28 July at King John's House, Church Street, Romsey, Hampshire SO51 8BT, 10am-4pm. Tel: 01794 512 200. Visit www.viewfinderscameraclub.org.uk.

## SNAP SHOTS

● The RHS Photographer of the Year has opened for entries, offering a top prize of £1,000.

Amateur and professional photographers are invited to enter the annual contest, which features six adult categories, including one dedicated to 'people in the garden'. Judging will be chaired by photographer Clive Nichols and the contest closes on 1 November 2013. For details visit www.rhs.org.uk/photocomp.

● Olympus Pen E-PL5 and E-PM2 customers can claim a free 17mm f/2.8 M.Zuiko pancake lens on purchases made until 15 September 2013. Customers need to register their camera and must have bought it from an authorised dealer before the lens is sent to them. For details visit www.olympus.co.uk/promotions.

**Do you have a story?**

Contact Chris Cheesman
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Duo wins Deutsche Börse prize

# PHONE PICS AND 'SCREEN GRABS' WIN £30,000

**ARTISTS** who scoured the internet for low-resolution screen grabs and mobile-phone images have won this year's £30,000 Deutsche Börse Photography Prize, say organisers.

Oliver Chanarin from the UK and South African-born Adam Broomberg triumphed with images focusing on the 'War on Terror' (see image below).

Their images run alongside the work of German poet Bertolt Brecht in a project entitled *War Primer 2*, a book published in 2011 as a modern-day version of Brecht's 1955 publication, *War Primer*.

A spokesman for the Photographer's Gallery, which organises the annual competition, said: 'Through the layering of photographic history, Broomberg and Chanarin offer a critique of photographs of contemporary conflict and their dissemination – a theme that has been at the centre of their practice for 15 years.'

Judges praised the pair for the way they 'pushed the boundaries of the medium, exploring the complex relationship between image and text while drawing on elements from both the past history of photography and the present image economy'.

The Deutsche Börse Photography Prize 2013 was awarded to a photographer who had made a 'significant contribution to the medium of photography either through an exhibition or publication, in Europe between October 2011 and 30 September 2012'.

© ADAM BROOMBERG AND OLIVER CHANARIN

## JESSOPS' BOUNCE-BACK CONTINUES

**JESSOPS** has resurrected its stores in Harrogate in North Yorkshire, Nottingham and Ipswich in Suffolk under the chain's new owner Peter Jones. The Harrogate branch has created nine jobs, the shop in Ipswich employs ten staff, including a former manager and deputy manager, while the Nottingham outlet has 15 staff.

Jessops now runs 24 stores.



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WHITE WALL

Picture shown is by Marino Parisotto, available at LUMAS.CO.UK

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# APReview

The latest photography books, exhibitions and websites. By Jon Stapley

EXHIBITION

## Elisabeth Blanchet: Prefabs – Palaces for the People

Until 2 August. Photofusion, 17a Electric Lane, London SW9 8LA. Website: www.photofusion.org. Tel: 0207 738 5774. Open Mon-Wed, Fri-Sat 11am-5pm, Thu 11am-7pm. Admission free.

© ELISABETH BLANCHET

© ELISABETH BLANCHET

**OUR MORE** venerable readers may remember the rise of the post-war prefabricated homes – boxlike steel bungalows designed to combat the great housing shortage. Despite their squat, almost ignominious design, something about these little houses seems to have endured. What exactly that is remains hard to define, but Elisabeth's Blanchet's project now being exhibited at Photofusion may provide some clue.

Eleven years spent engaging with the people who still live in these houses, and are currently fighting to save them, has given Blanchet the tools to create intimate and touching portraiture. A lesser photographer might have been less patient, less sensitive, but Blanchet's careful approach is all the more rewarding for the intimate, sympathetic portraits it creates.

© MARTIN BOGREN

© MARTIN BOGREN

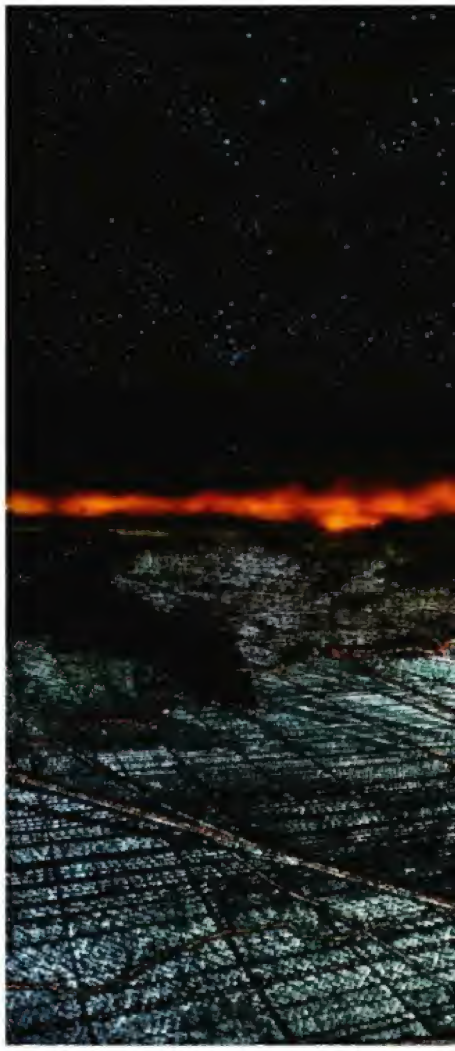
BOOK

## Tractor Boys

By Martin Bogren
Dewi Lewis Publishing, £25, hardback, 60 pages, ISBN 978-1-90789-335-3

**A LITTLE-KNOWN** tradition of Swedish youth culture is documented in this collection of images. In souped-up cars known colloquially as 'EPA Tractors', teenage boys gather outside a rural village to take turns in the centre of a circle of racing vehicles on a stretch of isolated asphalt. Halfway between a rite of passage and a ritual dance, the game encapsulates the nihilism of disaffected youth. Bogren's black & white photography is sensitive and artful, his blurred exposures and frenetic frames giving a sense of immediacy to the action. He seems neither to judge nor condemn the participating teenagers – he simply observes, and proves to have a superb eye for an image amid chaos.

Amateur Photographer ★★★★☆



WEBSITE

## www.shothotspot.com

**MOVED** into a new area and not sure where to photograph? If so, this site might be worth checking out. A map-based resource, Shothotspot instructs the user to enter a location into the search bar and then provides a list of good photography spots, based on data gathered from sites like Flickr and Pinterest, as well as information submitted by users. An advanced search feature can help refine what you're looking for. Sometimes it's a little oblique to interpret, but like any social resource Shothotspot will really only be as good as its users make it.

Amateur Photographer ★★★☆☆



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© SONJA BRAAS

© SONJA BRAAS

BOOK

## So Far

By Sonja Braas
Hatje Cantz, £35, hardback,
122 pages, ISBN 978-3-77573-646-6

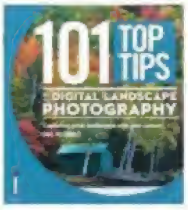
**THERE'S** a little more to the story of this collection of landscapes than it first appears. Artist Sonja Braas presents several of her recent series in this book, mixing real landscapes with intricately crafted dioramas – artificial sets from zoos, botanical gardens and even the artist's own hand.

The line of trust between viewer and photographer is intentionally crossed and recrossed, until you're unsure what's real and what isn't. A series on natural disasters – some real, some not – is particularly memorable. Something that at first glance feels quite typical has turned into one of the more daring books we've seen this year.

Amateur Photographer ★★★★☆

# CONDENSED READING

**A round-up of the latest photography books on the market**



● **101 TOP TIPS FOR DIGITAL LANDSCAPE PHOTOGRAPHY** by Carl Heilman II, £14.99 Carl Heilman II's top tips for shooting digital landscapes are heavily based around his personal experience, and as such they get quite specific. He's an advocate of using partly automated settings such as aperture priority, and admits he only uses manual to put the shutter on bulb mode. If you can overlook such cardinal sins, there's good writing and decent photography here. ● **PURIENNE.** by Henrik Purienne, £29.99 Henrik Purienne provides a sun-drenched collection of holiday photos, featuring many images of models in gorgeous locations. The near-voyeurism of these images won't appeal to everyone, and even with the technical skill of Purienne's approach to lighting and form, some will simply find it too much. ● **I BELONG JARROW** by Chris Harrison, £27.50 Jarrow, a town on the Tyne, has great personal significance for Chris Harrison, who has made it the subject of this book. While English towns can often make for charming photo subjects, the photography here is a little sub-par – a lot of the images look underexposed. ● **PHOTOGRAPHS 1999-2008** by Joachim Froese, £32 Art photographer Joachim Froese has a distinctive approach but works in a variety of styles, and as such this nine-year collection both feels distinctive and has a pleasing variety to it. Working mostly in still life, Froese covers a number of emotional tones and produces several innovative collections – his 'Portrait of my Mother' series is especially clever.

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# Letters

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## LETTER OF THE WEEK

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### SENSOR UPGRADES

With the recent tie-up between Olympus and Sony, I'm wondering why Sony cannot offer Olympus camera users a sensor upgrade for owners of, say, E-620 or E-5 DSLRs. It would be a lot quicker and cheaper than getting a new camera, and I think the demand would be there. For example, I own an E-620 and would quite happily pay £200 or so for such an upgrade.

I think the E-620 is a fantastic camera. Checking the second-hand columns in AP, you hardly ever see one for sale. With the 12-60mm professionally weatherproofed zoom lens, autofocus is very fast indeed – and closest focus is only about 10cm!

AP has undoubtedly played a major role in the widespread uptake of higher-end digital cameras, so the possibility of periodic sensor upgrades would surely be commercially viable. So, for the E-620, a sensor upgrade from 12.3 to 16 million pixels for £200? Yes, please!

**Stephen Shaw, via email**

**It really is about time we had upgradable cameras, Stephen. Now that AF and metering systems are about as good as they need to be for most people, it is only resolution and processing that make significant advances. Kodak talked about producing a DSLR with interchangeable sensors once, but never got to the stage of making it a reality – *Damien Demolder, Editor***

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### THE WISDOM OF WIDE

Back in AP 4 May, I read with interest the camera test by Richard Sibley on the Nikon Coolpix A. What particularly drew my attention was that both Nikon and Pentax have decided to fit their new top-end compact cameras with fixed 18.5mm f/2.8 lenses, which, when paired with APS-C sensors, produce the same field of view as a 28mm lens on a full-frame camera. This contrasts with their current rival, the Fujifilm X100S, which is fitted with a lens that is the equivalent of a 35mm lens on a full-frame model.

My first 35mm SLR camera was a Pentax K-x, which I bought back in the mid-1970s. I decided against having a zoom lens because they were bulky and produced distorted images. Instead, I built up a collection of prime lenses, each with a different focal length. Once I had acquired a 28mm lens, that was all I ever used. It stayed permanently on my camera as it was best suited for my subject matter – which was mostly buildings and landscapes. I therefore believe that Nikon and Pentax have made wise decisions in their choice of lenses.

**Nigel Warner, Shropshire**

**The 'perfect' focal length is obviously a matter of personal preference, Nigel. I find 28mm a fraction too wide, but lots of other photographers, like you, think it ideal. Ricoh has included a '35mm mode' in its GR specifically for people like me, while people like you can enjoy the full width of the viewing angle and all the pixels on the sensor. Perhaps I'm just too shy to get close enough so I fill the frame! – *Damien Demolder, Editor***

### GET THE DRILL OUT

Am I alone in failing to comprehend why so many compact cameras are devoid of a built-in viewfinder these days? Last year, I bought a Panasonic Lumix DMC-LX5, which turns out to be a very fine camera, but on holiday in Croatia (to be recommended, by the way) it became almost impossible to frame pictures in the bright sunlight – so much so, that I subsequently bought an electronic viewfinder. While this does the job, it's stuck on top of the camera more or less begging to be knocked off.

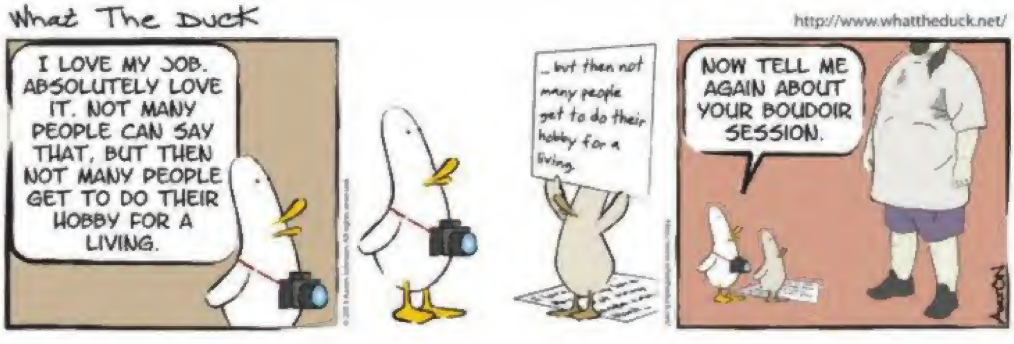
I now see that Leica has launched its 'Mini M' X Vario compact camera, which although costing a mere £2,150, excludes a viewfinder. Before you panic, though, an electronic 'plonked-on-top' version can be bought for an additional £380.

Is it really beyond the wit of the camera makers to drill a hole through the camera and stick a bit of glass in it so I can see what I'm snapping? **Jeremy Griffiths, Cumbria**

**I guess the problem is that viewfinders take up space, and manufacturers are constantly trying to make their cameras smaller. The obvious answer is not to holiday in bright places. I bet you don't have such problems in Cumbria – *Damien Demolder, Editor***

### WATCH OUT, THIEVES ABOUT

On a journey back from visiting relatives, I noticed a wonderful monument. I stopped and took a few photographs of it to send



to Chris Gatcum for his approval in *Appraisal*. Being a nice hot day, my wife and I called at the nearest pub. As I thought a hot car might damage my digital compact, I took it into the pub and placed it in a bag over the back of the seat.

When we finished our drinks and decided to go, I picked up my bag and found the zip undone and the camera gone! I asked the bar staff who the couple were sitting behind us, but they said they didn't know. So let it be a lesson to anyone reading this letter: don't take your eyes off your camera equipment, even for just one second!
**Peter Johnson, Cheshire**

**That really is very unlucky, but you are right, you just can't assume your kit is safe when it is out of your sight – *Damien Demolder, Editor***

**A DISTURBING TECHNIQUE**

In Tom Mackie's guide to classic architectural photography (AP 18 May), he did not mention a simple technique for avoiding converging verticals – to use a lens wide enough to include the top of the building when the lens axis is horizontal, and then crop off the bottom of the photo. This can be used with prints as well as digital capture.

Yet whatever technique is used, I don't always find the results very satisfying. I've attached my photo of the Jubilee Synagogue in Prague. It is in a narrow street, so to capture all the facade from directly in front I had to shoot with my Sigma 8-16mm lens at 9mm on my APS-C-format Nikon D90.

Photoshop Elements 9 corrected the verticals, although the angles were so great that I needed to run the process twice. I also wished I had shot at 8mm, the widest angle I could have managed, to give more space around the bottom corners of the building. Yet it is obvious that the upper floor is viewed from close below, up the underside of the arches, and

the view into the under-

## CORRECTING VERTICALS

With reference to Chris Newman's letter about correcting converging horizontals and verticals in Photoshop (AP 8 June), I fully agree with him. However, there is a simple answer. When correcting the verticals only, correct them to about 95% or 96% of the true vertical. In this way, the illusion works, is acceptable and looks natural.

Chris is absolutely correct in saying that the use of a wider focal length would help compositionally. However, we must balance that with the fact that some zoom lenses increase the distortion as they become wider. Sadly, this also applies to prime lenses.
**Charles Twigg, Surrey**

© John Gilbey

## CLEANING CAT-ASTROPHE

After a great day out in the sunshine photographing wild flowers, I settled down to clean all the pollen and dust from my trusty Bronica ETRs and its lenses, before starting on the Nikons. Then the phone rang, and when I came back I found that the cat had settled itself down in the middle of everything – liberally spreading cat hair over the lot. It was a good job I'd put the lens caps back on!
**John Gilbey, via email**

**That happens to my portrait subjects sometimes – *Damien Demolder, Editor***

# BACK CHAT

**AP reader Melvyn Dover wonders whether we've reached the point where judges and others expect pictures to be manipulated**

**WHEN** I was a child, our television was a black & white model. Colour sets were on their way – room-filling pieces of furniture with triple-pronged cathode ray tubes.

A family friend visited when a talking head was being broadcast. He wound me up, which was easy to do to a naïve child with plenty of imagination. He told me about colour television. 'Did you know,' he informed me, ' that you can change the heads over? To anyone you like?' I was amazed, which only fuelled his storytelling. 'Oh yes,' he went on, 'you can change the hair style and colour, and the clothes...'

I took in all in, open-mouthed. I had no idea the family friend was kidding. Some time after that we did acquire a colour television, and being a little older, I knew I was being told tales. Little did the family friend know, however, that he was merely ahead of his time.

Fast-forward to when I'm entering pictures for camera-club competitions. One entry was of a dog-rescue van. I'd spotted it parked outside my house when I went to close a bedroom window. What's more, there was a dog sitting behind the steering wheel. I rushed for the camera. When I looked at the result there was a bonus – another dog was sitting in the passenger seat. I lightened shadows and printed it off.

The judges, though recognising it as a humorous picture (not that they laughed), wondered whether I'd dropped the dogs in using software jiggery-pokery. No! I wanted to scream. It's 'as taken'. How dare they think I'd shot any old van, a couple of dogs and 'created' an image!

Other times, judges look at my photos and declare they would be better if something were missing. My picture of a kite surfer, they said, would be better if I had cut out an extra wave at the top of the frame. Cropping? Cloning? As long as it's not 'as taken'. It was hard enough getting a picture at all. There was I on the beach on a very windy day, camera loose but resting on top of the tripod to allow fast pans. Aware of having to keep salt spray out of the camera, buffeted and damp, yet what a pity there was an extra wave at the top of my print!

There was one competition entry of a boat in dry dock. Around the top gangways, people looked down watching the men at work. 'What a pity,' the judge decided, 'the people can't be cloned out!'

Have we reached a point where judges, and others, expect pictures to be manipulated? Alteration of image content is surely a different issue from adjusting exposure, saturation and cropping. Can nothing that's seen be believed? To my mind, it's ironic: put a picture in a newspaper and readers believe what they're seeing is a true record of events, without bias. I wonder whether competition judges look at pictures in newspapers with utter disbelief.

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# PHOTO INSIGHT

**David Ward explains how he was forging his way through the snows of Norway when this slender stalk of grass caught his eye, and how great pictures aren't always postcard-pretty**

## DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

**THIS** image was taken on the Lofoten Islands in northern Norway. I was there with a group and we'd been photographing the boat sheds – there's a whole row of sheds out of frame. A member of the group asked me to show him what I would photograph. I said, 'Well, I would walk away and see what else there is to see.' The row of sheds was all along the horizon line, so I walked between two of them. I came down about 15 yards and stumbled across this single stalk of grass sticking out of the snow. 'There you go,' I said. 'That's what I'll shoot!'

I wanted the grass to be perfectly sharp, and because it was windy and quite dark the only way I could do that was to have a shallow depth of field. It was in the middle of a snowstorm, and you can just see little streaks of snow against the boat shed.

I took an exposure of 1/8sec – not terribly short, but I figured that so long as a snowflake didn't actually hit the piece of grass at the point at which I exposed the film I'd probably get away with it! I was apprehensive that this meant the boat shed would be out of focus, but as soon as I saw it on the back of the ground-glass screen I thought, 'That's perfect!' I love the fact that it's out of focus. I love the little streaks of snow. I love the subtle difference in light between the snow and the sky – how on the right-hand edge the horizon line is quite defined, but when you look over towards the left edge the snow and sky have merged.

I suppose it's not a conventional composition because everything is in the middle, which isn't how you're 'supposed' to do it. And there are really only two or three elements to the picture. But I love the fact that it's a stripped-down image, and I'm especially fond of the subtle bit of red in the boat house. It's not an in-your-face red, and as almost all the wooden buildings in Norway are painted that colour for me it says something about that place.

I think this image has quite a lot of mood, and a sort of a melancholy about it. It's not a cheery, snowy postcard picture. It's overcast, and there's a hint that the snow's falling, but it doesn't feel joyous. One thing that annoys me about landscape photography is that there's a really strong trend for people to constantly make 'happy' landscape pictures, especially when photographing snow. In fact, there's an almost Disney quality to the way people photograph it. However, I think that as there are so many different moods in the landscape when you're out there, and so many different ways it feels, that just to turn your back on all those other possibilities seems a little bit remiss.

The temperature was probably about -4°C on the day I took this shot and, to be frank, it was freezing cold and miserable. The main problem is getting your fingers to work, so it's important to have the right clothing. I have a pair of fingerless gloves with a split palm that folds back, and when it's really cold I might also wear a pair of silk gloves underneath. Alternatively, it's worth trying surgical gloves! I know it sounds weird, but they trap the heat from your body while allowing you to carry on working. It's all part and parcel of doing landscape photography – you have to be prepared to work in any conditions.

I know people don't like working in the rain or the snow because it can damage their cameras. The 5x4in is quite good in that respect because it's quite resistant to getting wet, so all I had to do was wipe the lens just before I pressed the shutter to make sure I removed any snowflakes. The cold makes this easier in some ways, because when the snow hits the lens it doesn't melt so much as bounce right off.

As I said earlier, I love the stripped-down nature of this shot. I think the counterpoint between the in-focus grass and the out-of-focus boat shed works very well. There is a sort of loneliness about it, and I don't know whether that's because of the single piece of grass or the solitary boat shed behind it. This is a completely stripped-down landscape, and I think that makes a powerful picture. It's not a happy photograph, but it's not a sad picture, either. I used the word 'melancholy' earlier, but it's perhaps not quite as miserable as that. There's something very Scandinavian about it – something that maybe we don't have a word for. Sometimes you can say something in a picture that you can't say in words. **AP**

*David Ward was talking to Jon Stapley*

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

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## KEEPING IT SUBTLE WITH HSL

**MARTIN EVENING**

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.

Martin Evening's

# Retoucher's Guide

**Martin Evening** explains how to correct an oversaturated image using the Hue, Saturation and Luminance sliders

**THE PHOTOGRAPH** here of Buachaille Etive Mòr was shot from a bridge on a side road leading to Loch Etive in the Scottish Highlands. It's a great location and one that offers a number of interesting views. As is often the case in Scotland, the weather was decidedly wet and misty the day I was there, but this didn't lessen the opportunities to take some good photographs.

I find that a lot of photographers are fond of oversaturating their landscape images. This technique can be useful on an overcast day to add emphasis where there is subtle colour detail, but if it is overdone I believe you tend to lose the natural beauty that existed in the original scene.

In this step-by-step example, I show how to make use of the HSL/Color/B&W panel that is available in both Camera Raw and Lightroom to fine-tune the Hue, Saturation and Luminance colour values using the Target Adjustment tool. Small changes made using the sliders in this panel can help create subtle (or not-so-subtle) changes to the colours in your photographs. In this particular example, I used these sliders to change the hue colour of the leaves, leave the saturation more or less as it was and boost the luminance. The biggest change I made was to soften the contrast and bring out as much detail as possible in the highlight and shadow areas.



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**1** This is how the raw original looked before I carried out any adjustments. As you can see, there is the usual problem of detail missing in the clouds and the shadows appear to be clogged up. I had to be careful not to overexpose this image too much otherwise I would have lost all the highlight detail in the sky.

**2** I went to the Basic panel in the Lightroom Develop module and tweaked the Exposure slider to apply a slight negative adjustment. I also set the Highlights slider to -100, which helped reveal more detail in the clouds.

**3** Here is how the photograph looked after I had applied further Basic panel adjustments, in which I set the Shadows to +100, fine-tuned the Whites and Blacks clipping points and boosted the Clarity, setting this to +34.

**4** I went to the HSL/Color/B&W panel, clicked to select the Hue tab and enabled the Target Adjustment tool. I then clicked on the leaves and dragged downwards with the mouse. This had the effect of making the leaves appear to have a slightly warmer hue.

**5** Staying in the HSL/Color/B&W panel, I clicked to select the Saturation tab. With the Target Adjustment tool still active, I clicked on the rocks and dragged upwards to increase the saturation. I also did the same to the sky and dragged upwards to increase the saturation in the blue/aqua colours.

**6** Lastly, I clicked to select the Luminance tab. With the Target Adjustment tool still selected, I clicked on the sky and dragged downwards to darken the sky slightly and then clicked on the tree leaves and dragged upwards to lighten.

**7** Even when you visit a remote spot such as this, you can't help but bump into other people, or have them get in the way of your view. In this case my colleague Jeff Schewe could be seen in the picture, busy photographing the waterfall up ahead, so I obviously needed to fix this.

**8** I selected the Spot Removal tool and set the cursor to a large size. With the Opacity set to 100% and using the 'Heal' mode, I clicked on Jeff and allowed Lightroom to auto-select the most suitable area to clone from and remove him from the scene.

**9** Finally, I went to the Effects panel and adjusted the settings to add a darkening vignette to the finished image. This helped darken the edges and draw the eye in more so that the viewer's attention would be concentrated on the stream and mountain in the distance.

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# In search of perfection

BBC presenter **Chris Packham** discusses his passion for wildlife photography and his quest for the perfect image. He talks to **Nick Parkins**

**Chris's quest for the perfect image gives him the necessary drive to achieve breathtaking shots such as this one**

**THE AMERICAN** comedian WC Fields once famously maintained that you should never work with animals. It is perhaps fortunate, then, that naturalist and BBC broadcaster Chris Packham ignored this advice, for wildlife photography is somewhat his obsession, and certainly no laughing matter. While the majority of us will know Chris for his enthusiastic and endlessly knowledgeable presenting on such BBC staples as *Springwatch*, he is also garnering a name for himself as a serious wildlife photographer. Chris's obsession with photography took off in the early 1980s when he traded in his music gear (he had, until then, been an avid musician) for a camera, lens and 30 rolls of film.

'My girlfriend and I drove to the South of France and lived out the back of the car for six weeks,' says Chris. 'Every day I took photographs. When I got back from the trip, I went through my images and realised I had two half-decent snaps. It perhaps wasn't the most exciting or glamorous of starts, but it was enough to provide the drive to improve my skills as a photographer.'

It was an inauspicious start, but one that has set him off on a path of self-education – at least regarding his photography. Chris had to make a choice between studying a BSc in zoology at the University of Southampton or studying art. It

wasn't an easy decision to make, but clearly he made the right choice. A successful career as a BBC broadcaster is testament to that.

'There are so many occasions in my life where I'm reminded that I made exactly the right decision to enter the field of zoology,' says Chris. 'For example, my partner has a zoo where I am able to stroke the tigers. When I was a kid I would have burst if I had been allowed to do that. But as much as I get a thrill knowing tigers as individuals in the zoo, it is nothing compared to one morning in India when my stepdaughter and I rushed through a forest, climbed on top of a Land Rover and saw a grouping of something orange, black, white and stripy moving through the grass. It was an amazing privilege.'

Despite Chris's decision to study zoology, he knew that he still had a burning desire to pursue his photographic work.

'I desperately wanted to create something,' explains Chris. 'There's something so magical about photography. The ability to employ the natural phenomenon of light to create something beautiful is incredibly appealing to me. I realised that very early on and ever since then my quest has been to explore and portray nature's beauty through the images I produce.'

**Right: Waiting for just the right moment in exactly the right setting is a constant concern in Chris's photography**

**Below right: Chris demonstrates that getting in close to the subject creates a sense of intimacy between the subject and viewer**

**Below: Chris's decision to study zoology has led to him encountering some of nature's most impressive creatures**

## 'The ability to employ light to create something beautiful is incredibly appealing to me. My quest has been to explore and portray nature's beauty through my images'

For Chris, photography is a passion, a fixation, a relentless search to capture that perfect moment in time and space, leaving no stone unturned.

Chris is an avid reader of books produced by other wildlife photographers. It's a pastime he says is a crucial element in his understanding and education in photography.

'I tend to look at the books I buy just the once,' he says. 'I'll probably flick through one tonight, in fact. I love analysing how the images work, how they don't work, what I like about them and what I don't like. I've taught myself through simply observing. I can't even begin to tell you how important it is to study the work of other photographers. You never stop learning.'

### KNOWING YOUR NEIGHBOURS

Today, in place of the guitar he gave up all those years ago, Chris has a Nikon D3X. As it turns out, this tool of expression is merely a trade-off in style rather than substance. It may sound strange, but Chris's love of the punk rock genre of his youth has helped to inform the photographic work that he produces today.

'Those massive stadium bands with their pompous overblown rock-star status meant nothing to me,' Chris explains. 'They said nothing about my life in 1973. When I was in a punk rock band, it was all centred on our own back yard and us living in it. It was about who we were and where we were from. That's why I'm so fascinated by the wildlife of our British shores.'



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This method of thinking also informs his TV work, with Chris playing an integral role in this year's BBC Summer of Wildlife season to help celebrate, participate in and actively promote conservation of the UK's wildlife. It's a theme that reflects his decision to winter these past few years at home and to photograph native birds such as blue tits rather than charging off to Africa to capture paradise flycatchers.

'Things like flycatchers are not relevant to most of my audience, or to me really,' says Chris. 'I live here in Britain, look out of the window and see lots of blue tits and greenfinches on the feeder. They are in my garden and I must say I am really enjoying being in their presence.'

For Chris, photography is an intensely personal pleasure – a self-indulgence when set against his life's work as a service provider.

'I do a lot of work for charity and supporting causes, which I believe in and have a vocational interest to succeed in, but it's nowhere near as personal as photography,' he says.

ALL IMAGES © CHRIS MCNAMEE

'If someone looks at a photograph I have taken and thinks, "Wow! That's a beautiful animal," and maybe they want to look after them a little more, then that's great,' continues Chris. 'But to me, it's about capturing that beauty and making an image as perfect as possible. If someone says that is a super photo of a blue tit, then I have ticked their box, but I did it for myself if I'm honest with you.'

## CAPTURING NATURE

A successful photograph largely comes from recognising a good opportunity when you see one, whether that means creating one or simply waiting one out.

'When I see an opportunity out there, and it's one I am not intentionally manipulating by feeding or baiting, I immediately start to construct the photograph in my head in the hope that it will all come together in front of me,' explains Chris.

Often it's simply a matter of angles. Not just the angle from which Chris approaches a subject, but what a self-styled science geek might call trigonometry.

'When I'm looking through the viewfinder, I'm training my attention on just a small section of the landscape,' says Chris. 'For example, if I'm out at sea on a boat, there is likely to be a patch where the colour and texture are better than anywhere else in the area. Assuming I'm shooting birds, I would want my subject to fly in front of that desired patch. But what I'll often find is that everybody else around is happy snapping their birds no matter where they are.'

This can often mean that Chris walks away without a shot. However, he maintains that if a shot isn't working, then it's not worth taking up the space on the memory card.

'If a bird won't go into the area I want, then I won't press the shutter,' he says. 'I'm very picky about what I shoot. Sometimes people ask why I have not even got my camera out. I say it's because there isn't a picture there. I'd rather not take pictures at all if, for example, the light is bad.

## PERFECTING PERFECTION

Photography, like any field of study, cannot progress without challenging convention. Chris is a great advocate of mixing things up. To this end, he will go to any lengths to get his shot so long as the animals are not harmed or interfered with in any way. However, even when, for example, arranging makeshift sets out of smashed glass, the result rarely turns out as intended.

'I wanted one picture of a blue tit peeping through a hole in some smashed glass,' he says. 'Yet when I finally produced the image and looked at it later, I decided I wasn't happy with it. I'm not particularly fond of the lighting. Ultimately, it was the best image I could make at the time.'

The problem, of course, with perfection is that it's a tough teacher – you rarely find yourself satisfied. As a photographer seeking perfection, you may not accept your limitations, but you invariably see them reflected back at you nonetheless.

'I see my photographs only as markers of an extremely slow and painful course of progress towards an impossible ideal,' explains Chris.

Of course, today the intangible world within which fantasy and reality meet can at least be captured and addressed using certain techniques in post-production. A

**Above: Despite finding acclaim as a wildlife photographer with shots such as this one, Chris still feels he has much to learn**

**Right: Chris will sometimes employ unconventional angles and ideas to achieve his shots**



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good example of this is when Chris employs Photoshop and Lightroom to move and merge images. However, this needn't compromise integrity.

'I am always very honest about the techniques I use,' he says. 'I give people the opportunity to decide whether or not they like the technique. If they don't, it doesn't offend me. There's nothing more exciting than experimenting and seeing what works and what doesn't.'

During the various talks Chris finds himself delivering across the UK, he often takes an unusually honest approach. Not only will he show his successful images, but he will also show audiences ones that he considers total failures.

'I am not afraid of making mistakes,' says Chris. 'I am not the type of person who needs to show all my best pictures. I am very happy to say, "Look. I had this idea. I tried it and it's rubbish."'

Despite winning various categories in the Wildlife Photographer of the Year competition, Chris is good to his word. 'There isn't a single image of mine hanging on a wall at home,' he says. 'I cannot bring myself to like a single one, which is to say I cannot live with their inadequacies.'

It is an attitude that he openly admits might invite unflattering chants from the chattering galleries, but the principle remains undimmed. 'I think that if you do have your own pictures on your walls, then your satisfaction constitutes a hindrance to progress,' he says.

It is this refreshing level of humility that in part spurs him on and talks to the aspiring teen who once traded his guitar in for a few rolls of film. The same young man who enjoys to this day starting from scratch and learning new things.

'Because I'm self-taught and always learning,' he says, 'I take an intense amount of personal pleasure from that.' **AP**

**Chris Packham's Wild Night Out** will tour during November 2013 with his latest collection of images. For more information or to book tickets, visit his website at **www.chrispackham.co.uk**

# INDIGENOUS WILDLIFE

**ONE OF** the things we most often hear from the British wildlife photographers we feature in the pages of *Amateur Photographer* is how important it is for budding wildlife enthusiasts to focus their attention on the native wildlife of our British shores. Wildlife photographer Paul Hobson has always been vocal in his disdain for photographers who spend their time out on safari taking trophy shots of animals such as lions and rhinos when our own homeland has so much rich variety to offer.

Chris's dual roles as a naturalist and a photographer are not mutually exclusive. Both of these mindsets work together to find him looking to educate and inform the public.

'I take pictures of blue tits because I want people to observe them and witness their inherent beauty,' says Chris. 'I want people to feel happy to have them in their garden, rather than just take them for granted. That's not to say I don't photograph animals from other countries – clearly I do – I just mean it's very easy to neglect what's on your own doorstep. Photography can help us to understand the things that live in our own garden. It can educate us and go some way to assisting in the conservation of our beautiful native creatures.'

So while Chris is not averse to shooting the wildlife of other countries, he still finds himself concerned that our own wildlife is often neglected. With that in mind, it's clear that wildlife photography is a genuinely vital genre.

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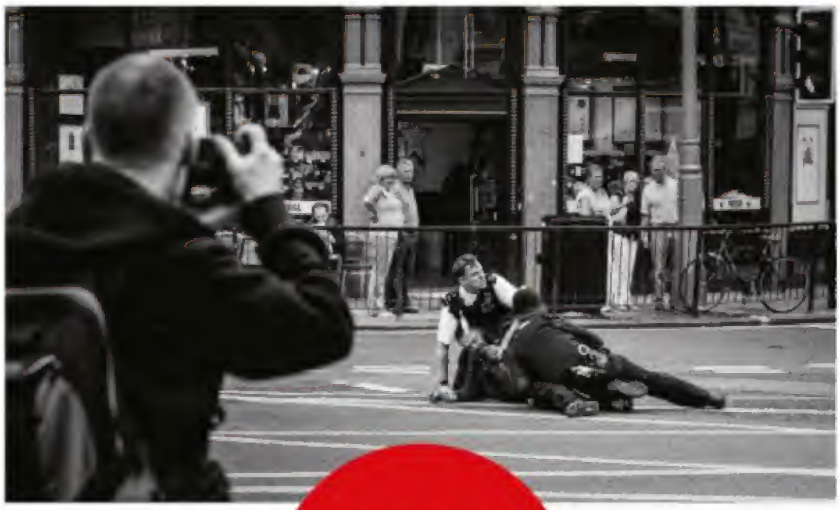

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Round six

# People at Work

At its inception, photography was seen as a truth-telling device. Finally, people could see images of the world as it was rather than through the subjective representations of the day's painters. Of course, now we are not so trusting of photography's capacity to offer us a slice of reality. Yet what we can all be sure of is that photography allows us to, at the very least, tell a story through a single frame. For round 6 of APOY we want you to get out into the world and show us people at work. There are a few things to consider here. The first is, what constitutes work? Work can take many forms, such as sport, business, retail and dance. Any of these things can be a viable subject. The next step is to think about how you want to go about telling your story. Do you do it through portraiture, action or detail? Any one of these methods can be employed as a story-telling device. The important thing is to make it clear what we are seeing. The viewer needs context in order to get a grasp on what they're supposed to take away from the shot. But don't forget, you only have a single shot in which to tell your story. Take a look at some of the great documentary photographers. Work out how they told their stories and then show us what you can do.

## PLAN YOUR APOY 2013 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

| Theme | Synopsis | Announced | Closes | Results |
|---|---|---|---|---|
| Portraits in Artificial Light | Portraits using artificial light | 2 Feb | 28 Feb | 30 Mar |
| Life in Motion | Long exposures/frozen action | 2 Mar | 29 Mar | 27 Apr |
| The Animal Kingdom | Pets and wildlife | 6 Apr | 26 Apr | 25 May |
| Interior Architecture | Inside man-made structures | 4 May | 31 May | 29 Jun |
| Floral Still Life | Flower and plant portraits | 1 Jun | 28 Jun | 27 Jul |
| **People at Work** | **A single frame to tell a story** | **6 Jul** | **26 Jul** | **31 Aug** |
| Black & White World | Monochrome landscapes | 3 Aug | 30 Aug | 28 Sep |
| Under the Weather | Autumn and winter weather | 7 Sep | 27 Sep | 26 Oct |
| Going Abstract | Textures, shapes and colours | 5 Oct | 25 Oct | 30 Nov |
| Wideangle World | Wideangle/pan stitch | 2 Nov | 29 Nov | 21-28 Dec |

## 1st prize

The first-prize winner will receive a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS and Leica DG Summilux 25mm f/1.4 Asph lenses, worth a total of £1,179.98. The G6 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. It has 7fps high-speed continuous shooting, a 3in, 1.036-million-dot TFT LCD with Touch monitor, and a 1.44-million-dot OLED EVF. Other features include full HD (1920x1080-pixel) video at 50p (50Hz) in AVCHD Progressive and MP4 format, plus Wi-Fi connectivity with NFC technology. The compact and lightweight Leica DG Summilux 25mm f/1.4 Asph lens features a wide maximum aperture that allows a beautiful soft focus for both photography and video, plus Panasonic's Nano Surface Coating to minimise reflection.

## 2nd prize

The second-prize winner will receive a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens worth £499.99. The 16-million-pixel GF6 has a Live MOS sensor and Venus Engine featuring an advanced noise-reduction system. It also boasts quick start-up and Light Speed AF, making it possible to capture fast-moving subjects clearly. Other features include creative panorama and creative control with 19 filter effects, Wi-Fi connectivity with NFC technology and full HD (1920x1080-pixel) video with stereo sound.

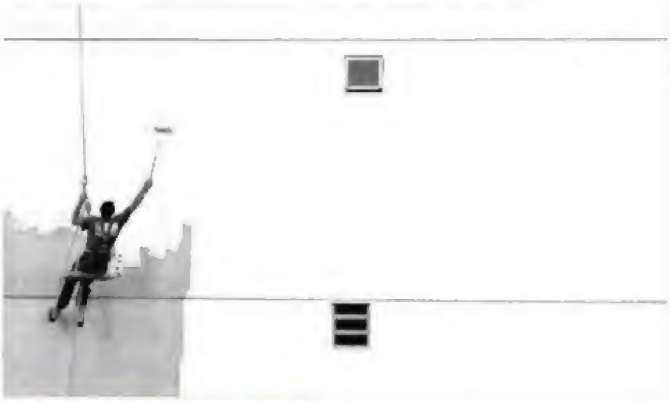
## 3rd prize

The third-prize winner will receive a Panasonic Lumix DMC-LF1 worth £379.99. The pocket-sized LF1 compact has a 1/1.7in, 12.1-million-pixel High Sensitivity MOS sensor and 28mm wideangle Leica DC Vario-Summicron lens with 7.1x optical zoom (35mm equivalent of 28-200mm). It also boasts a 0.2in EVF with 200,000-dot resolution and 100% field of view, Wi-Fi connectivity with NFC technology and a 3in, 920,000-dot TFT LCD. Other features include an ISO range of 80-12,800, full HD video and 10fps burst mode.

LUMIX G Get involved with the **Panasonic** community by visiting the Lumix G Experience website at **www.lumixgexperience.panasonic.co.uk**

Here are some tips and suggestions to help you get started

# Why not try...



© FILIPE SARMENTO

## THE ELEMENTS OF THE STORY

When creating a photo essay (telling a story through a series of images), you will often look to include a number of elements. Environmental and establishing shot – where does the story take place? Portrait – who is involved? Detail shot – getting a little closer in to the story. Action shot – events unfold in front of the camera. Of course these elements are malleable in the final product, but it just goes to show that there are many ways to tell a story. But then you may even find yourself combining all these things into one image. Take a look at Filipe Sarmento's photograph (above) from APOY 2012's On the Streets round. Here we have portrait, context and action all in one. It's a more than successful shot and tells you everything you need to know about the story.

© IAN WEBB

## COLOUR AND COMPOSITION

Ian Webb's image from our 2012 On the Streets round (above) is a quiet and gentle look at a street vendor in Hanoi, Vietnam. What's notable about this shot is that Ian has exploited the arrangement of objects and vivid colours of the scene to create an engaging portrait. The use of space on the left-hand side draws us in. What Ian's intriguing image demonstrates is that composition and colour can be used to hold the viewer's attention in order to take them further into the story.

## WHAT TO SHOW

© JAMES STANDLEY

The name of this round is People at Work, but what do we mean by that? Work can take many different forms. You'll find people beavering away in an office, on the street, in a shop or, in the case of James Standley's entry for APOY 2010 (right), in the boxing ring. James's image took third place in the Everyday People round and is clear demonstration of what you can achieve in your entry for round 6. It's a powerful image and communicates just enough to make its narrative clear. For another dramatic example, turn to page 27. Chris Dixon's entry took first place in our APOY 2012 On the Streets round. It's an image that is full of action and one that tells a very exciting story.

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# APOY 2013 Amateur Photographer OF THE YEAR COMPETITION

**After you've read the rules, send your entry to:**
**People at Work, Amateur Photographer, IPC Media,**
**Blue Fin Building, 110 Southwark Street, London SE1 0SU**

CLOSING DATE FRIDAY 26 JULY 2013

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name .....

Surname .....

Address .....

..... Postcode .....

Daytime telephone no. .....

Email address .....

Picture details .....

Camera .....

Lens .....

Film (if applicable) Exposure (if known) .....

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm)☐ Please return my entry. I enclose an SAE☐ OR: I do not need my entry returned☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to** hear from us.☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to** be contacted☐ If my entry is not successful, I would like the image to be considered for critique in the Appraisal column☐

**RULES** 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Panasonic UK and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Panasonic UK and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Panasonic UK's websites and social media should they be selected to promote the competition. 8. You grant IPC and Panasonic UK the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by the correct entry form with all sections completed. A photocopy of the entry form will be accepted. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Panasonic UK and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted by phone about how to claim their prize. Panasonic UK has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2013 competition will be to win Panasonic products to the value of £5,000 RRP as at the date of notification. The two overall runner-up prizes for the APOY 2013 competition will be to win products to the value of £3,000 (second) and £2,000 (third) as at the date of notification. 15. Prizes are subject to Panasonic UK standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Panasonic UK or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Panasonic UK or their associated group companies. 22. Panasonic UK shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. This competition is owned and run by Amateur Photographer/IPC Media and all competition terms and conditions are bound by Amateur Photographer/IPC Media rules.

AP publishes more reader photographs than any other photography magazine

# ReaderSpotlight

## EISA MAESTRO COMPETITION WINNERS

**This week we showcase the first, second and third-placed winners in the UK round of the EISA Maestro Photo Contest 2013. Entrants were asked to create a picture story exploring the theme 'Macro/Close-Up'. The first-prize winner goes through to the international final, with the results announced in August. AP is the UK representative for EISA on the photographic panel.**

1st

1

2

## Tony Cooper Leicestershire

Tony started taking photographs in 1970, as a geology student taking pictures of rocks. When he was tasked with photographing fossils, he discovered a love of macro that has remained with him ever since. Tony's favourite photographic macro subjects are insects – he loves how viewing them close up reveals a world unseen by human eyes. 'Creeping up on insects and getting a sharp picture before they fly off is always a challenge!' he says. Tony and his wife are trying to create a record of all the flora and fauna in their garden.

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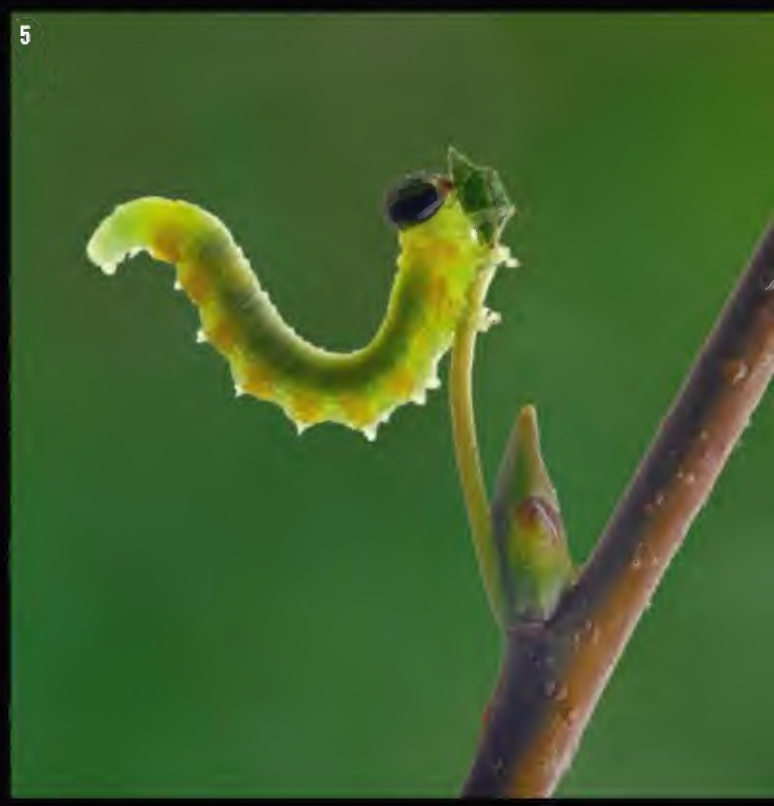
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### Sawfly larvae on birch tree

Tony's photo essay was taken in his back garden. He and his wife noticed these sawfly larvae on a birch tree, voraciously demolishing the leaves. 'When they are even slightly disturbed they spring out in a surprise defensive mode, making the group look much bigger, but each larva having an interesting sigmoidal shape,' he says. 'I tried to photograph them to show how they were eating the tree and also their details to allow identification. Photographing them over a few days naturally made a picture story'

Nikon D200, 90mm, tripod, cable release, reflector

## Mary McIlvenna
Kirkcudbrightshire

After retiring in 2006, Mary decided to take up photography. Since then, she has progressed from a compact camera to a DSLR, joined a camera club and taken a photography course with the Open University, all of which has spurred her on to improve her photography. 'It takes me into another world where I lose myself searching for great images,' she says. 'It's my relaxation and my passion.' Mary loves flowers, and grows her own both indoors and in the garden to admire their beauty. 'They are diverse in habit, in their form and in their colours,' she says. In the future, Mary hopes to buy some extension tubes to get closer to her subjects, and also has plans to branch into architecture and long exposures. To see more of her images, visit marysflowerphotography.foliopic.com.

2nd

### Amaryllis 'Clown'

Mary had bought a number of bulbs to photograph for a camera club panel competition. By the time she found out about the EISA Maestro Photo Contest, many of the plants had finished flowering. One, an Amaryllis 'Clown', was producing a second flower stem, and Mary decided that this would be the focus of her story. From bud to death, she photographed the journey of the flower. 'Dying and dead flowers have their own beauty,' she says. 'My macro story started on 3 May and finished with the dead flower on 23 May. I used various depths of field and the background was lemon-coloured handmade silk paper'

Nikon D7000, 105mm

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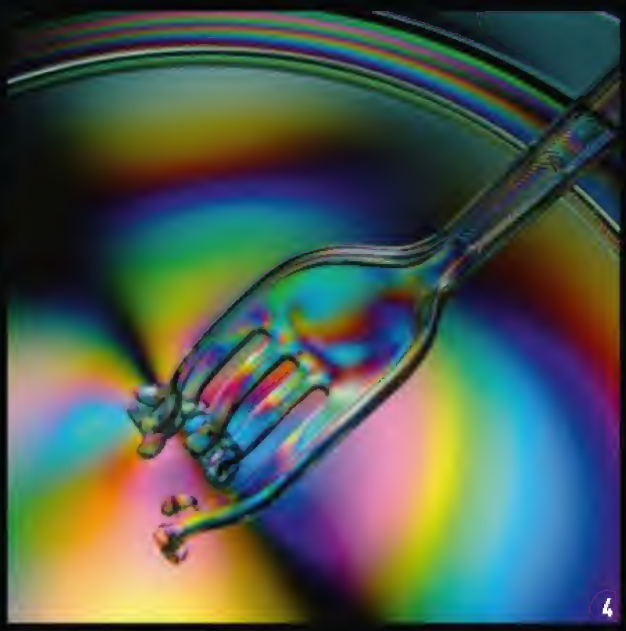
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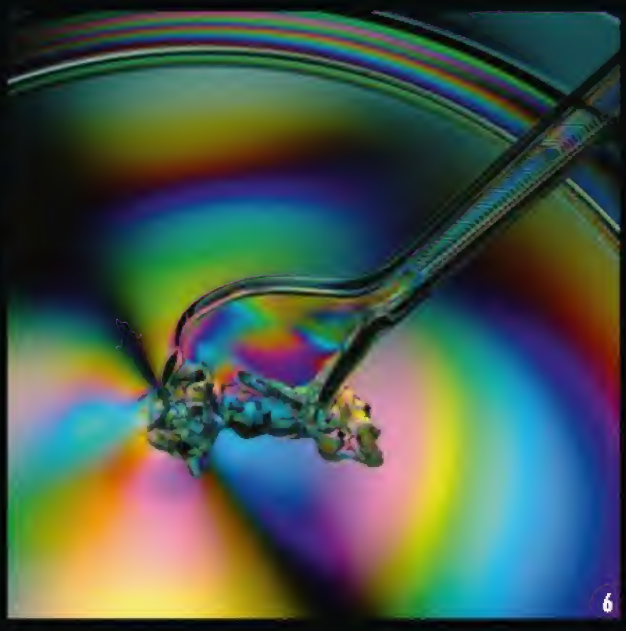
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3rd

## Thomas Connolley
Oxfordshire

Thomas was given his first camera, a film SLR, as a teenager. However, his interest in photography took hold later while working as a materials engineer, when he had to take a lot of microscope and macro images. The purchase of a DSLR in 2008 finally got him hooked for good, as it gave him the freedom to experiment without worrying about film costs and processing times. 'I love using my creative side and taking images that I hope others will enjoy as well,' says Thomas.

### Plastic fork

Thomas's entry for the EISA Maestro Photo Contest is a plastic fork observed through crossed polarising filters. 'Under certain conditions, light passing through some transparent plastics is split into two rays that travel at different speeds,' he says. 'The two rays interfere, producing colourful patterns, which are revealed by using polarised light and a polarising filter. The effects can be very dramatic. I wanted to show how an everyday object that we use once and then throw away can appear so unusual and beautiful'

Fujifilm FinePix S6500fd, 28-300mm, ISO 100, tripod, polariser



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PCMagazine, October 09, 2012

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# Just the weather for it

With his new exhibition, **John Gravett** aims to blow away the rules about when one 'should' shoot landscapes. He tells **Jon Stapley** why a great picture is worth donning the waterproofs

**YOU PROBABLY** know the feeling. You have the date for shooting marked indelibly into your calendar. The forecasts promise clear skies. Your alarm is set and your kit is ready to go. Nothing is going to stop you from taking *that* picture.

Of course, you bounce from your bed to find roiling clouds and howling winds making a mockery of Met Office predictions. There's no sign of any lovely golden light and the picture you envisioned is hidden behind the deluge. Sure, you could throw on the wellies, but the windows are rattling and your still-warm bed seems awfully inviting.

That conditions have to be just-so for landscape photography is a pervasive mentality, and one that John Gravett seeks to change. With his new exhibition There's No Such Thing as Bad Weather (reviewed in AP June 22), he aims to show the Lake District as it really is and inspire photographers to do more than take photographs of pretty sunsets.

'So many landscape photographers talk about the "golden hours",' says John. 'You know – you can photograph an hour after sunrise and you can photograph an hour before sunset, but you can't take any pictures the rest of the time.'

His images, to say the least, were not taken in golden hours. They present a Lake District that someone who has been raised on tourist brochures would have trouble recognising. With rain, snow, sleet, hail, cloud, it may not always be pretty, but it is undeniably striking.

'It's just about taking a positive view of everything that nature chucks at you,' says John. 'If it's an overcast day, find somewhere that works overcast. Don't think of anything as dull. Think of it as pastel, or subtle, or high-key, or delicate.'

## MAKING WEATHER WORK

In Britain, we love to avoid the weather almost as much as we like to talk about it, and many people may ask why they should bother going out in unpleasant conditions. This is John's key point: a miserable day can be not something to battle against, but an asset that can improve a picture.

'If you go into the studio to photograph an object, you're not going to take a single-point source light and shine it at that object with no reflectors or anything else,' John says. 'That's all sun is. The sun is a point-source light with nothing to fill the shadows.'

The solution? Let nature do the work for you. As John explains, the blanket of cloud provided by the dreaded overcast day can provide all the tools a photographer needs for balanced lighting.

'You have a big softbox,' he says. 'You may have a fill-light, you may have a reflector to give a gentle wrap-round lighting. It still has texture. You're not losing highlight detail, you're not blocking up shadows – you've got fabulous ranges of tones. Look at Ansel Adams' "Aspens" photo, one of the most iconic tree photos – taken on a cloudy day!'

This isn't just true of clouds. Rain, for instance, can be just as much of an asset if viewed the right way. The key, John explains, is remembering that water can add a tonal quality to a subject that bright sunlight generally lacks.

'Take a rock, a stone, a pebble – anything like that on a sunny day,' he says. 'It's dry, it's white, it's bleached and it's got no colour in it. Dip it in water and the colours come out. Well, that's rain. So rain can help!'

## JOHN'S GEAR

In bad-weather photography, the key is preparation. First and foremost, John says, you'll need a waterproof cover for your camera. 'The one I use comes from Camera

**The mists give this image, taken near Keswick, a gorgeously soft colour tone**

**What many photographers might have seen as a signal to run for cover, John saw as an atmospheric, foreboding image**

ALL PICTURES © JOHN GRAVETT



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Left: John battled hail in Causey Pike for this shot. A great picture is worth a little discomfort

Mac (cameramac.net). Made to measure, they cost £40-£45. Some people think that's a lot of money, but you have to think about the value of the equipment you're protecting. To me, it's a no-brainer!'

Other essentials include microfibre lens cloths and a tripod. 'I use a Gitzo tripod and a Manfrotto geared head, which I've had converted to an Arca-Swiss plate so I can use an L-bracket on my Nikon D700,' he says.

John is a firm advocate of the benefits of digital photography, and he especially appreciates the way that software can turn an uninspiring photograph into something special. You could say it mirrors his enthusiasm for bad weather – it's about seeing opportunity where others don't.

'It's just getting across that barrier of looking at your photos and thinking they're a bit dull,' he says. 'They're not. They're subtle, they're pastel, they're high-key, they're moody, they're dramatic – all of those words, but never dull.' **AP**

The exhibition **There's No Such Thing As Bad Weather – Only Different Types of Lighting** will be held from 3-31 July at Theatre by the Lake, Lakeside, Keswick, Cumbria CA12 5DJ. Tel: 01768 774 411. To see more of John's work, visit **www.johngravett.com**

## AUTO WRONG BALANCE

**WHILE** John is a great fan of digital photography, what he does not appreciate is automated settings, and one in particular.

'Auto white balance,' he says with disdain, 'should be referred to as auto wrong balance, because it's trying to give you equal quantities of red, green and blue. Well, if you go out into the landscape most of what you're looking at is green and there's also an awful lot of the red channel, but there's almost no blue. AWB adds that blue to the image. You will desaturate the tones that you're looking at.'

He adds: 'If it's cloudy, stick it on cloudy, while if it's sunny, stick it on sunny. It's not rocket science, and it's getting one more thing right in-camera that you don't have to do on the computer. Why spend time in front of the computer when you can be outside taking photos?'

© GAI PH ROBINSON/GEORGE EASTMAN HOUSE/GETTY IMAGES

# Henry Peach Robinson 1830-1901

**Henry Peach Robinson** was an important pioneer of art photography who perfected the composite photograph, writes **David Clark**

Henry Peach Robinson, photographed by his brother Ralph, 1890

Amateur Photographer's...

# ICONS OF PHOTOGRAPHY

## ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

© HENRY PEACH ROBINSON/GEORGE EASTMAN HOUSE/GETTY IMAGES

**'Fading Away', 1858, was one of Robinson's first and most successful composite images**

**TODAY'S** debate about digital manipulation of images and the extent to which it is acceptable has recurred throughout the medium's history. In 1889, Peter Henry Emerson's groundbreaking book *Naturalistic Photography for Students of the Art* argued that true photographic art must be made from a single image without retouching.

However, prior to this time it was not unusual to combine several negatives in making photographs that had similar style and subject matter to paintings of the period. One of the foremost exponents of this approach was Henry Peach Robinson.

Unlike the 'gentleman photographers' who practised photography in its early years, Robinson (born 1830) was not from a wealthy background. His father was a schoolmaster and he was initially apprenticed to a printmaker and bookseller in his home town of Ludlow in Shropshire.

He also had a keen interest in art from a young age and had a painting exhibited at the Royal Academy in 1852. However, after having his portrait made by a photographer using the daguerreotype technique, Robinson began exploring the potential of this new medium.

He enthusiastically experimented with the various photographic methods available, including Frederick Scott Archer's wet-collodion process and William Henry Fox Talbot's calotype process, with promising results. In 1854, Robinson was encouraged to take up photography professionally by a prominent amateur photographer, Dr Hugh Welch Diamond.

Diamond was impressed by Robinson's work, and became his friend and early mentor. 'From that day,' Robinson later wrote, 'my life has been devoted to photography as a business and as an art; a hobby and a devotion.'

In 1856, Robinson took the risk of abandoning his career in bookselling to take up the much more uncertain career of photography. He announced that he was opening a 'photographic institution' in Leamington, Warwickshire. The property was owned by Oscar Gustave Rejlander, a Swedish-born art photographer who had pioneered techniques of combination printing, in which two or more negatives were used to make a print.

The technique was initially developed to overcome exposure limitations in the available photographic processes. A landscape scene, for instance, might be made from one negative for the land and another for the sky. Rejlander developed the technique in a creative way to combine sections from several negatives. His most ambitious combination print, 'The Two Ways of Life' (1857), was made from 32 negatives and took

© SSPL/GETTY IMAGES

'Carolling', 1887, a print made from four negatives

## 'I maintain that I can get nearer the truth for certain subjects with several negatives than with one'

six weeks to produce.

The two photographers became friends and Robinson began his own experiments with combination printing in 1856. One of his earliest successes in using this method, 'Fading Away' (see page 39), was first exhibited in 1858 and became his most famous photograph.

This albumen print was painstakingly made using five separate glass negatives combined to produce a print with a tonal range that would have been impossible to achieve with a single negative at the time. Posed by models, it depicted a young girl dying while her sister and mother look on stoically and her father stares despairingly out of the window.

The photograph was widely exhibited and admired, although it caused controversy as many people, even in the Victorian era, found the subject morbid and distasteful. However, Robinson's reputation was sealed when Queen Victoria bought a print of the photograph for her husband Prince Albert. She also increased Robinson's status by placing a standing order for all his other major composite photographs.

When Robinson revealed (in a lecture in 1860) that the picture was a combination print, many fellow photographers were initially surprised by what they saw as a deception. Robinson responded by saying, 'I maintain that I can get nearer the truth for certain subjects with several negatives than with one.'

He continued producing one major combination print each year, often showing romanticised views of rural life in a style similar to Pre-Raphaelite paintings, while the rest of his work consisted of single-image prints.

Robinson's health broke down in 1864 due to overwork and the constant inhalation of collodion and other photographic chemical fumes, and he was forced to close his portrait studio. He moved to London and did editorial work for the *Photographic News* as well as articles for several other publications.

He also wrote an influential and popular book, *Pictorial Effect in Photography, Being Hints on Composition and Chiaroscuro for Photographers*, which included his opinions on aesthetics as well as details of the practical methods used in his work. Further books later followed, mostly on practical or business subjects.

When his health was restored, in 1868, he opened a new portrait studio in Tunbridge Wells, Kent, where he lived for the rest of his life. He retired from business in 1888, but remained active as a photographer. In 1891, he resigned from the Photographic Society of Great Britain and the following year became a founder member of a group named the Linked Ring Brotherhood. It was formed as 'a means of bringing together those who are interested in the development of the highest form of Art of which Photography is capable'.

The group advocated the use of creative techniques for producing fine-art photographs and its membership included most of the major photographers of the day, such as Frank Meadow Sutcliffe, Alvin Langdon Coburn, Frederick Evans and later Alfred Stieglitz. From 1893, the group's work was exhibited in the 'Photographic Salon', a major annual event organised by Robinson and others.

Robinson died in 1901, following a paralytic seizure the previous year. Shortly before his illness, he was made one of the first Honorary Members of the Royal Photographic Society for 'services to photography and to the Society in the past'. His combination printing was by then unfashionable, but his work had undoubtedly had an important influence in establishing photography as an art form. **AP**

### BOOKS AND WEBSITES

**Books:** *Henry Peach Robinson: Master of Art Photography* by Margaret F Harker (1988) gives a detailed account of Robinson's life and work. It is out of print, but available second-hand on www.amazon.co.uk.

**Websites:** Biographical information on Robinson can be found on www.luminous-lint.com or www.wikipedia.org. To see more of his images, visit www.scienceandsociety.co.uk or www.gettyimages.co.uk.

# Biography

**1830**
Born on 9 July at Linney, Ludlow, Shropshire

**1844**
Aged 14, becomes indentured to printer and bookseller Richard Jones for five years

**1849-50**
Furthers his study of drawing and painting

**1852**
Begins experiments with Fox Talbot's calotype process

**1854**
Decides to make photography his profession

**1856**
Opens a photographic studio in Leamington, Warwickshire

**1862**
Elected to the Council of the Photographic Society and retains that position for the next 30 years

**1864**
Suffers a serious breakdown in health and closes his studio

**1868**
Opens new photographic studio in Tunbridge Wells, Kent, with business partner Nelson King Cherrill

**1869**
Publishes his first book, *Pictorial Effect in Photography: Being Hints on Composition and Chiaroscuro for Photographers*

**1888**
Retires from business

**1892**
Leaves the Photographic Society and, together with like-minded artistic photographers, forms the Linked Ring

**1900**
Elected Honorary Fellow of the Royal Photographic Society

**1901**
Dies on 21 February, aged 70



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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

**Amateur Photographer**
Gloves for outdoor photographers that provide a secure grip on a camera
★★★★☆

## MacWet Short Mesh Gloves £27.99

www.macwet.com

**'ALL GRIP**, no slip' claims MacWet of its signature gloves, and we'd have to agree. While this pair of thin, high-grip gloves was originally designed for sport, their functionality lends itself very well to photography in rough or wet conditions. The thin polyamide and polyurethane material allows the user to retain both dexterity and a sense of touch – you can feel when your finger runs across different textures. Operating physical buttons on a camera while wearing the gloves is a breeze, and you can even use a touchscreen through them. The gloves are cooling rather than warming – they won't help much in chilly conditions, but will ensure that your hands don't sweat and overheat in the middle of delicate operations. If you're planning to shoot in or near a body of water, a pair of these gloves will be that little touch of extra security to keep your gear safe, dry and firmly in your hands. **Jon Stapley**

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**MANY** photographers promote their images online, but sending pictures out into the wild world unprotected can be dangerous, with photo theft and copyright infringement a not uncommon occurrence. iPhone photographers will be able to give themselves a little extra security with this simple but sensible app from the iTunes store. Simply pull the desired photo in and you can add a watermark of your choice. Watermark transparency is controlled with a slide, and you can adjust the size and dimensions simply by pinching the screen. The only feature I really found myself wanting was a batch 'apply-all' system – if I had an album of new images I wanted to watermark, I'd like to be able to instruct the app to place the same watermark in the same place on all of them. It's free, though, and certainly worth having if you're a serious iPhone photographer.
**Jon Stapley**

**Amateur Photographer**
Reliably watermark your photos to prevent theft with this free app
★★★☆☆

**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

**Panasonic Lumix DMC-LF1**
Panasonic's new premium travel compact with 28-200mm equivalent zoom lens is put through its paces.
AP 13 July

**Baryta inkjet papers**
Vincent Oliver rounds up six of the best baryta inkjet papers on the market today.
AP 13 July

**50mm lens round-up**
We put 12 standard 50mm f/1.4 and f/1.8 lenses in a head-to-head test.
AP 20 July: lens special

**Leica X Vario**
The X Vario has a 16.1-million-pixel, APS-C-sized sensor with a fixed f/3.5-6.4 lens, but is it what Leica enthusiasts have been waiting for?
AP 27 July

**Olympus Pen E-P5**
Its retro style is bound to turn heads, but what is the E-P5 like to use? We test Olympus's 16.1-million-pixel compact system camera.
AP 6 August

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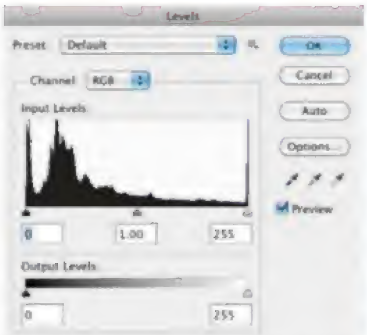
# APappraisal

Expert advice, help and tips from Chris Gatcum



**It's easy to become obsessed with trying to avoid any clipped highlights or shadows in an image, but it often depends on the scene you are photographing. Although the lights have 'burned out' in David's shot, it's not a problem at all. In fact, it adds to the appeal of the shot**

## **Valencia** David Cantrille

Canon EOS 5D Mark II, 24-105mm, 15secs at f/11, ISO 100

**I DON'T** have many details about David's striking night shot, other than the Exif data, but I'm fairly certain it's the City of Arts and Sciences in Valencia, Spain. I'm not sure that the location matters, though, because this is a great example of long-exposure photography. In this instance, David utilised a 15sec exposure to create his reflected image, and giving equal weight to the building and its reflection really works well. I'd be tempted to take the notion of symmetry a step further with a crop that loses the bright (and asymmetrical) path on the left of the frame. The focus is then distinctly on the beautifully curvaceous architecture, although it admittedly changes the shot significantly: when cropped, the buildings lose some of their context and the image becomes more abstract.

Cropped or not, with this type of shot the exposure is always a compromise: no sensor is capable of recording such a wide dynamic range in a single shot. Shooting multiple images and creating an HDR composite is one option (although not for everyone), or you employ in-camera contrast-control systems if your camera has them. However, neither approach is compulsory, and the third option – which is the one that David appears to have chosen – is to determine an exposure that retains as much detail as possible in the areas where you want it.

This is very similar in principle to shooting on slide film, with the general rule being to expose to retain the highlights, as blown highlights cannot be recovered as easily as shadow detail. That's not to say you need to record the very brightest parts of the scene, though, as we can readily accept a light source that appears as pure white in an image. Instead, it's all about determining how much highlight detail you want to keep, and then setting the exposure accordingly.

For example, the histogram for this shot reveals that both the highlights and shadows have been clipped slightly, yet neither area looks 'wrong.' Indeed, the exposure has been placed perfectly to retain the deep-blue tone in the sky, while simultaneously keeping the buildings bright. It's that deftness of touch that will make a good shot great, as David has demonstrated.

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned



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PICTURE OF THE WEEK

## **South Bank, London** George Fisk

Canon EOS 30D, 17-85mm, 1/15sec at f/8, ISO 200

**GEORGE** took this shot on London's South Bank, close to the Festival Hall. As a photographic location it's got plenty to offer, with the graffiti providing the perfect backdrop for a range of subjects, whether portraits and fashion with a gritty urban edge, or skateboarders and spray painters.

Although the 'undercroft' is now relatively sanitised, you wouldn't know that from George's shot, which oozes inner-city toxicity. The colour palette is dominated by blacks, whites and browns, punctuated by desaturated reds and oranges that have stained the ground and walls like bloodstains: in the background a skull declares 'killin time'. There's even a puddle that seems to consist of acid.

Into this dystopian mix comes the perfectly positioned and blurred BMX rider in the lower-right corner. Too much blur and he'd have disappeared; too little and he would have become an obvious subject for the shot. Yet with a 1/15sec shutter speed George has shot it as well as he could – the rider's ethereal presence is felt, but he doesn't 'become' the photograph. What's more remarkable is that his outfit matches the minimalist colour theme, maintaining overall harmony in an otherwise disquieting scene. It is therefore my picture of the week.

**The BMX rider is perfectly positioned and blurred, adding to the sense of dystopia**

**If you can look past the editing, there are some strong compositional tricks at work in Jack's haunting street scene: strong diagonal lines lead our eye into the frame, and we are then zigzagged back out by the opposing light elements**

## **Ancient scene in a modern world** Jack Hardin

Samsung GX-10, 18-55mm, 1/125sec at f/11

**I'M SLIGHTLY** hesitant to use the word 'photograph' in reference to Jack's digital image of Wells in Somerset, as this picture clearly owes more to Jack's software than it does to his DSLR. The editing is certainly an acquired taste.

However, if we look past the processing for the time being, there are a number of positive compositional points that we can pick up on. First, there are the strong converging lines of the road and buildings that draw us to the centre of the shot, with Wells Cathedral forming a natural focal point. From there we zigzag back out of the shot as our attention is first taken to the bright ghost-like figure, then to the equally bright building opposite. Our gaze is finally drawn back across the road again to the window in the foreground, at which point the journey into the picture can start again.

Unfortunately, though, the journey isn't as smooth as it could be – there's no escaping the processing that's been inflicted upon this photograph. The once-smooth tones have been broken into graphic, posterised steps, there's a hard edge around the rooftops where the 'false' sky has been dropped in and I don't think I've ever seen anything like the unusual blurred patch at the lower-right corner before. Sadly, none of these artefacts enhances the image in any way, and a lighter touch is definitely the order of the day. It's a shame, because the atmosphere created by the haunting apparition and faux-vintage tone has the potential to be an interesting, dark, gothic-style image.

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CCTV by Adam Thirtle - Olympus E-PM1, M.Zuiko Digital 17mm 1:2.8, 1/50th sec, f/2.8, ISO 5000

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# Leica M Typ 240

When a new Leica M comes along it's sure to raise eyebrows. As the German godfather of 35mm photography attempts to balance new features with traditionalism, **Ian Farrell** finds out if the M Typ 240 measures up as a serious photographic tool

**LEICA'S** traditional approach to camera design means that its M-series of rangefinders are simple, basic machines that strip photography back to its fundamental principles, and Leica's fans love them for that. Such cameras are as far from DSLRs as you can get, offering optical viewfinders and rangefinder focusing, which requires the user to match up a split image while turning the focus ring.

Because of their size, Leica M rangefinder cameras have traditionally been favoured by travel photographers and photojournalists, although these days many DSLRs, and virtually all compact system cameras, are just as portable, if not more so. Rangefinders are pretty discreet, though, making them ideal for street photography, and are built to exacting standards. Leica M-mount lenses also offer superb optical quality.

The newest Leica rangefinder is simply called the 'M', although if you turn over the camera you'll see 'Typ 240' written on its base. It's the fourth digital rangefinder from the company, although film-based versions have been around since the 1950s.

When the M Typ 240's predecessor, the M9, was launched in 2009, its specifications were impressive: a full-frame, 24-million-pixel, CCD sensor; compatibility with virtually every Leica lens ever made; and that all-important traditional Leica look and feel. Yet over the years the M9's specification has dated somewhat, especially regarding its sensor and associated electronics. The M Typ 240 aims to update Leica's traditional and much-loved recipe with a new sensor and extras you would usually find on a CSC, such as live view, an electronic viewfinder and even full HD video.

## AT A GLANCE

- 24-million-pixel, full-frame, CMOS sensor
- ISO 100-6400 (extended)
- 3in, 920,000-dot LCD screen
- Optional EVF
- DNG raw
- Street price around £5,100 (body only)

### FEATURES

At the heart of the Leica M is a 24-million-pixel, full-frame, CMOS sensor that replaces the CCD unit found in the M9. At one time it used to be argued that CCD sensors produced better-quality images at low ISO settings, but as the (cheaper) CMOS technology has been developed more and more, this advantage has become negligible. CMOS sensors score with higher ISO sensitivities, lower power consumption and faster read times, enabling live-view composition and video recording.

The M produces 67.6MB files measuring 5952x3976 pixels, and shoots open-standard DNG raw files as well as JPEGs of various sizes and quality. ISO sensitivity is somewhat limited compared to full-frame DSLRs: the M offers ISO 200-3200, with the ability to pull to ISO 100 and push to ISO 6400. The camera can shoot continuous bursts at 3fps, storing them on an SD card that slots into the underside of the camera. To get at this, the camera's baseplate must be removed – a nice throwback to

the days when film was loaded in this way. The M also now provides support for Eye-Fi cards for wireless file transfer to your home PC or Mac.

Other features that differentiate the M from the M9 include a new 920,000-dot scratch-resistant viewscreen, spot and multifield metering modes, live-view composition and the ability to shoot full HD video.

At first glance, incorporating live view into a Leica rangefinder camera seems a little like adding off-road four-wheel drive to a Ferrari. Yet while the traditionalists may tut and shake their heads, the M now offers new ways of shooting that overcome some of the limitations of the rangefinder format. Composing on the camera's viewscreen gets round the problem of parallax errors (where the view offered by the optical viewfinder is not the same as that captured through the camera's lens) and offers a preview of depth of field, white balance and exposure via a live histogram.

The same view can also be seen with an electronic viewfinder (EVF) that slots into the M's hotshoe. The Visoflex EF2 is a 1.4-million-dot EVF that hinges up through 90° to offer shooting from unusual angles, and Leica says that it displays all significant exposure parameters and allows for precise composition.

Such precise composition could be great for those wanting to shoot macro close-up photography, although there is no macro lens presently in the Leica M-system line-up. However, Leica has thrown a lifeline to those who still have Leica R-mount lenses from the company's film SLRs. These can now be mounted on M-series cameras using an adaptor. Bag a second-hand Apo-Macro-Elmarit-R 100mm f/2.8 lens (or its 60mm sibling) from eBay or your local camera shop, and you could soon be enjoying macro photography on your Leica M.

**In low light, with the fast M-mount lenses, the Leica M is great to use**

## BUILD AND HANDLING

If you've never picked up a Leica before, then your first impressions of the M are going to be similar to those of other photographers who are used to plastic-bodied DSLRs. For its size, the M is a heavy piece of kit. It's made mostly from metal and feels like something so robust that you could cheerfully hand it down to your grandchildren. However, Leica has gone one step further, adding water and dust-resistant weatherproof seals to the M to make it even tougher.

As one gets used to the camera's heft and somewhat boxy shape, the simple nature of the M's classic design shines through. Inspect an older Leica rangefinder, such as the M6, and you'll find there are really only three controls that can be adjusted on the entire camera: aperture, shutter speed and focus. While the nature of digital photography means there is more to the M than this, the new camera does follow in these minimalist footsteps. The top of the camera features just four controls: a shutter-release button, a shooting-mode selector (single, continuous and self-timer), a dedicated movie capture button, and a shutter-speed dial featuring speeds from 1-1/4000sec plus B and an automated A setting for aperture priority.

The rear of the camera is dominated by its 3in, 920,000-dot screen (a vast improvement over the M9's 2.5in, 230,000-dot affair), which is used to navigate the camera's menu options, review

# FEATURES IN USE LIVE VIEW AND EVF

**THE NEW** live-view mode in the Leica M is more useful than we first expected. Since it has a through-the-lens view, it avoids the parallax problem inherent in rangefinder-camera design and offers a preview of depth of field, white balance and exposure, with a live histogram.

Focus peaking outlines in-focus areas with a subtle red colour and an automatic enlargement of the central part of the frame activates when the focus ring is adjusted. The degree of enlargement can be adjusted from 5x to 10x.

An electronic viewfinder can be added, too. The 1.4-million-dot accessory (an optional extra) hinges up through 90° to allow shooting from awkward angles, and features a button to switch between the EVF and the screen. It would have been nice to see this automated via an eye-detection sensor.

While the live-view and EVF options add flexibility, unfortunately they also result in a lack of spontaneity and speed. When shooting with the screen or EVF, all was good until the moment I pressed the shutter-release button. After shooting, the picture is displayed for a moment but doesn't vanish instantly if the shutter release is pressed again. In fact, it's impossible to capture another frame for the best part of a second while the live-view system resets itself.

The delay is also present if the image review setting is set to off in the camera's menu, and it even persists when shooting without live view, using the optical viewfinder, if the advanced metering option is active, since this also requires the shutter to be open. It seems that if you want to unleash your inner Cartier-Bresson and capture the decisive moment, you'll need to remember to shoot with centreweighted metering only, and steer clear of live view.

images and compose in live-view mode. To the left of the screen are six well-labelled buttons that bring up the main menu, allow playback and deleting of images, and provide access to ISO adjustment. On the right-hand side of the screen is a silver control dial and a four-way joypad.

All these controls fall nicely under the correct thumbs and fingers when the camera is held to the eye. The way in which you focus the camera depends on the lens in use: the 35mm f/2 Summicron we used in this test features an excellent finger indent making it very quick and easy to use. We also used a 50mm f/2 Summicron that has a more traditional focus ring. Leica is one of the few manufacturers that puts a good depth-of-field scale on its lenses, too.

## METERING

When it comes to TTL exposure metering, Leica rangefinders have always been a rather basic affair: light passes through the lens and bounces off a mid-grey spot painted on the shutter curtain onto a sensor. In the viewfinder, left or right arrows indicate which way to turn the aperture ring while a steady circle indicates correct exposure. In aperture priority mode, the calculated shutter speed is shown.

This minimal viewfinder information (loved by many) is still the case in the new M, and if you remove its lens you'll still see grey patterns on the shutter blind in the pattern of centreweighted metering. However, two new metering modes have joined the party: spot and evaluative.

**'The Leica M is made mostly from metal and feels so robust that you could cheerfully hand it down to your grandchildren'**

Since it's not possible to change the painted pattern on the shutter blinds, the M uses its main sensor to provide the extra two metering modes. It is a method that's almost like live view, but without actually showing the image. Spot and evaluative metering are available to choose once the advanced metering option is chosen in the camera's menu, and if this is the case you will hear the shutter opening to expose the sensor when you turn on the camera.

The evaluative metering is more accurate when faced with tricky situations, such as backlighting or overly light or dark conditions, and spot metering behaves as you might expect, covering an area roughly the same as the rangefinder patch in the middle of the frame. Yet for all its sins, centreweighted metering is predictable: yes, it gets confused occasionally, but always in the same way, so problems can be anticipated. Leica should be applauded for finding an innovative way of bringing new metering options to the M, however. Just be warned that powering up the sensor to perform advanced metering will affect responsiveness and decrease battery performance. No wonder the M Typ 240 has a new larger battery that is much better than the cell supplied with the previous M9 and M8 cameras.

## DYNAMIC RANGE

In everyday use, the M delivers the kind of dynamic range you'd expect of a digital camera in 2013. In JPEG mode, highlights tend to blow rather easily, but are recoverable in DNG raw format. In our lab tests, we recorded 12.57EV of dynamic range in a DNG file, which is easily enough to rescue overexposed skies and recover lost shadow information.

The M's pulled ISO 100 is not a real ISO setting, but rather a software workaround to allow shooting with wide apertures and long shutter speeds in brightly lit conditions. Typically, these software pull-ISO settings work by overexposing the image when it's captured, then pulling back the brightness in the same way that you might in Adobe Camera Raw post-capture. Hence, there is not as much room for correcting blown highlights at ISO 100 as there is at the sensor's native ISO 200 setting.

**Below left and right: The Leica M is a camera for street photography, as can be seen in the two portraits below**

**Bottom left: Colours straight out of the camera are bold, without being too saturated**

### FOCUSING

As with its predecessors, focusing on the M is an all-manual affair, so there is nothing we can say about autofocus performance. With its live view mode and electronic viewfinder, however, the M does bring with it some new options in the form of focus peaking and focus magnification, which blows up the central portion of the image by 5x to 10x.

While this is the least Leica-like way of working you can think of, it's an approach that works well and we found it useful for establishing accurate focus when shooting wide open with our 35mm f/2 lens – which, it turns out, is not well calibrated to the camera's conventional rangefinder (something that can be adjusted by Leica).

Back in the more traditional world, using the M's rangefinder focusing is still a nice way to work, especially with some of the system's better-handling lenses. It's fast, too, once you get the hang of it. In fact, I'd go so far as to say that a seasoned M user wouldn't be that far behind the AF systems in modern DSLRs, although you wouldn't want to follow focus in this way.

As we've already mentioned, Leica lenses sport a depth-of-field scale, which makes zone focusing easy and highly effective. The principle is simple: preset the distance on the focus scale and rely on depth of field to ensure that everything between the two f-stop markers is in focus. For instance, with the 35mm f/2 Summicron, it's easy to see that at f/8 everything from approximately 1.5-3m will be in focus when the lens is focused to 2m. I was soon able to estimate distances correctly when shooting, meaning it's possible to shoot more quickly than any AF system allows.

### NOISE, RESOLUTION AND SENSITIVITY

The CCD-based M9 had a sensitivity range of ISO 160-2500, which was considered a little pedestrian next to cameras costing a tenth of the price. With CMOS sensor technology we'd hoped to see this pushed to the limit but, sadly, the M only offers ISO 200-3200 sensitivity, with the option to extend to ISO 100-6400 through internal software trickery. To put this in perspective, the big-name DSLR and CSC manufacturers are now routinely offering top ISO 6400 settings, expandable by a further 2 stops. Pro-spec cameras such as the Canon EOS-1D X or EOS 5D Mark III offer even more, and cost less.

When used at its top ISO sensitivity, images from the M are not overtly noisy, though, so at least results from this setting are usable, but they are lacking in biting sharpness, which is a shame. Better-quality noise reduction is available by applying Adobe Lightroom's magic to a DNG file than relying on the camera's built-in noise-reduction processing.

That said, the M is very enjoyable to use in low light. It's easy to focus when one finds a speck of detail to look at with the rangefinder patch, and the wide apertures of many of the system's

# Facts & figures

| | |
|---|---|
| Price | £5,100 (body only) |
| Sensor | 24-million-pixel, full-frame, CMOS sensor |
| Output size | 5952 x 3976 pixels |
| Focal length mag | 1x |
| Lens mount | Leica M |
| File size | 20-48.2MB raw, 6MB JPEG on card (approx) |
| File format | DNG (raw), JPEG, raw + JPEG simultaneously |
| Compression | 2-stage JPEG |
| Colour space | Adobe RGB, sRGB |
| Shutter type | Electronically controlled focal-plane shutter |
| Shutter speeds | 30-1/4000sec in 1/3EV steps, plus bulb |
| Max flash sync | 1/180sec |
| ISO | ISO 100-6400 (extended) |
| Exposure modes | Manual, aperture priority |
| Metering system | Centreweighted using three reflective bars on shutter curtains or advanced on sensor, centreweighted, spot or multi-field |
| Exposure comp. | ±3EV in 1/3EV steps |
| White balance | Auto, 7 presets, plus custom and manual |
| White balance bracket | No |
| Dust reduction | No |
| Drive mode | Max 3fps for 8 frames |
| LCD | 3in TFT with 920,000 dots |
| Viewfinder type | Optical, 0.68x magnification, with brightlines |
| Field of view | Approximate, indicated with brightlines |
| Dioptre adjustment | No, optional corrective lenses |
| Focusing modes | Manual focus only |
| AF points | N/A |
| Focusing screen | N/A |
| DoF preview | N/A |
| PC socket | No |
| Built-in flash | No |
| Cable release | No, optional standard remote release |
| Memory card | SD / SDHC / SDXC |
| Power | Rechargeable Li-Ion battery |
| Connectivity | No USB |
| Weight | 680g (without battery or card) |
| Dimensions | 139 x 42 x 80 mm |

**Leica Camera Limited**, Davy Avenue, Knowlhill, Milton Keynes MK5 8LB. Tel: 01908 256 400. Website: **www.leica-camera.co.uk**

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 50mm f/2 Summicron lens set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

Noise is extremely well controlled, especially colour noise. This image was shot at ISO 3200 and shows virtually no noise

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# FOCAL POINTS

### Viewfinder
Traditional rangefinder focusing and bright framelines in a large optical viewfinder. Parallax correction moves the frame as the point of focus is changed.

### Shutter speed dial
Easy to find and use with the camera at your eye. Set to A for aperture priority mode.

### Movie-capture button
Starts capturing high-quality full HD video without having to swap modes or change camera settings.

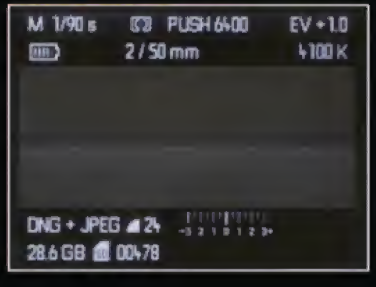
Camera shown actual size

### Live view
Activate live view with the touch of a button. Focus peaking outlines sharp areas in red and focus enlargement magnifies the central part of the image by 5x to 10x.

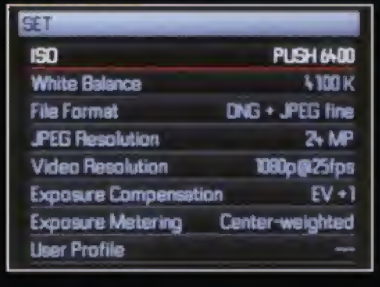
### Screen
A 920,000-dot display reviews images, shows live-view composition and the camera's menu system. An optional EVF can be used in the M's hotshoe.

### Thumb wheel
Zoom into images during review, quickly adjust ISO sensitivity and so on, and set exposure compensation when used together with the silver Fn button on the front of the camera.

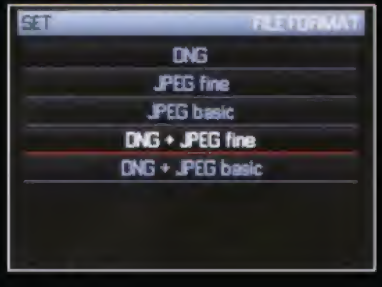
### Shooting screen




### Menu screen




### Image file selection



Skies are well rendered, with a natural shade of blue and no hint of cyan

lenses let in loads of light. It's also easy to hold still at slow shutter speeds. I had no problem working with a 35mm lens at 1/15sec and constantly achieved shake-free results. It goes without saying that image stabilisation is not a feature you'll find on the Leica M Typ 240.

When it comes to resolution, there aren't many lenses around that will perform better than those of the Leica M system. You'll often struggle to find any real-world differences in sharpness between the edge and middle of the frame, and it's great to have the confidence to shoot wide open at f/2 (or even f/0.95 if you have the funds available for a 50mm Noctilux) and know you are still getting great performance.

The camera's sensor, however, doesn't live up to the quality of the image being projected onto it. Despite the move to more modern CMOS technology, images from the M lack the 'bite' you'd expect from a 24-million-pixel, full-frame camera that has no optical low-pass (anti-aliasing) filter. If anything, images from the older M9 are more detailed at normal ISO settings. This is backed up by our lab tests, in which the M resolved 32 line pairs per mm. That's pretty much what we'd expect for a sensor of this type, but sub-standard given the lack of an optical low-pass filter.

### WHITE BALANCE AND COLOUR

The M Typ 240 delivers bold colours without going over the top. We never saw a cyan sky or an oversaturated red post box. Photographing streets in east London on a sunny day gave great-looking vibrant results.

White balance is spot on, too, resulting in accurate skin tones even when strong coloured backgrounds are present, although strangely our test chart came out a little on the green side. In artificial light, the camera compensated for the colour temperature of tungsten and fluorescent light without eradicating it completely, giving a natural result. In mixed lighting situations, the M did as well as any camera tends to, picking a mid-point white balance that can make extreme colour temperatures look a bit odd.

In the camera's menu there are now three film mode options: vivid colour, smooth colour and black & white, which can be fine-tuned. Each of these is very well implemented without being gimmicky; the smooth colour option is particularly good if you like your colours muted.

### VIEWFINDER, LIVE VIEW, LCD AND VIDEO

Uniquely for an M-series camera, the M Typ 240 offers live-view composition and the ability to shoot with an optional electronic viewfinder (EVF), as well as the traditional and much-loved optical rangefinder viewfinder. A press of the LV button opens the camera's shutter, powers up the sensor and activates the screen, enabling photographers to preview more accurately how their images will appear and compose without parallax error.

It's not a bad implementation of live view – accurate focusing is especially easy – but it's not the most responsive technology, and working in this way does lead to some frustrating delays.

Sadly, the optical finder is not without its problems, either. AP has always been a fan of M-series viewfinders, which are typically large, bright and don't distract from the picture-taking experience. The viewfinder on the M is certainly bright and clear, but the framelines, which show how much of a scene will be captured with the current lens, are only visible when the camera is switched on. This reduces spontaneity, since you can't quickly raise the camera to your eye to see what a composition will look like, or if a lens needs to be changed, without first powering up.

What's more, there is now no switch to swap between different framelines with the camera at your eye. This unique and innovative feature has been present on M cameras since the M3 in 1954 right up to the M9 in 2003, and is extremely useful for working out which lens you need. I'm not sure why Leica chose to ditch it now.

The M's framelines can now be switched between red and white, but this a far less useful feature than being able to see and change them when the camera is switched off. **AP**

# Competition

**Fujifilm X-Pro1**
TESTED AP 31 MARCH 2012

**Sony Cyber-shot DSC-RX1**
TESTED AP 19 JANUARY 2013

**THE MOST** obvious competition for the Leica M is Fujifilm's X-Pro1, an interchangeable-lens camera that is strictly a CSC, but one that gets much of its handling and styling from rangefinders such as the Leica M Typ 240. While the X-Pro1 has only a 16-million-pixel resolution, compared to the 24 million pixels of the Leica M, its sensor technology is very advanced, resulting in fantastically crisp images. If you don't mind a fixed 35mm f/2 lens, then the Fujifilm X100S is also worth investigation. AF is much improved over the first version of the camera and the same X-Trans sensor technology delivers crisp detail and sharpness.

Also consider the Sony Cyber-shot DSC-RX1, a full-frame compact camera that delivers DSLR-like results from a 24-million-pixel sensor and fixed Carl Zeiss 35mm f/2 Sonnar lens. Plus, it fits in your coat pocket.

# Verdict

**IN UPDATING** the Leica M9 with more current features, one can't help get the feeling that Leica has slightly missed the point with the M Typ 240. Yes, the additions of live view, an EVF and full HD video are welcome (especially for Leica R-mount owners), but these features have handling snags that smack of a product that hasn't been thought through properly, and this impacts upon the M's performance as a rangefinder camera. What Leica photographers really wanted was higher ISO performance and a sensor that could gather more detail, and here the M doesn't deliver as much as expected. Maximum ISO is only a ½ stop more than the M9, with a boost to take it to ISO 6400. Also, the sensor doesn't record as much detail and sharpness as competitor cameras.

The compromises made while adding new technology to the M have slightly spoiled the experience of shooting with a rangefinder. Leica M photographers choose their equipment because they want something different that offers an alternative way of working and superlative image quality. The new M is still a very enjoyable camera to use, and one that makes you feel like you are really creating a picture and observing the world. However, as a serious photographic tool, the M Type 240 is something of a sideways step from the M9, rather than the step up that Leica undoubtedly meant it to be.



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# AskAP

Let the AP team answer your photographic queries

## PRINT HEAD NEEDED

**Q** I have an Epson Stylus Photo RX640 printer, which may need a new print head. Epson no longer has any in stock, so could you tell me where I could obtain one? **L Croucher**

**A** First, what makes you think that the print head needs replacing? If it will print but the quality is compromised, it could just be a stubborn blockage. Have you tried a dedicated head-cleaning kit? Assuming you're certain that the print head needs replacing, the Supplies Shop has replacements listed on its website, but at £82.80 plus delivery, you might want to consider your options. Should you prefer to repair, rather than replace, you can order online at www.thesupplieshop.co.uk or by calling 0844 4141 567.
**Chris Gatcum**

### PRICE DIFFERENCE

**Q** I would accept the logic of Chris Gatcum's reply to my question (*Ask AP*, AP 4 May) about the price difference of DSLRs with and without anti-aliasing filters if both models sold for the same, or a similar, price, but the *additional* price for the lower-specification model appears greedy. Perhaps the lower-specification model, without the filter, should be the 'base model', and the higher specification model, with the filter, should be the luxury model. How would new-car sales work if the manufacturers tried to charge more for a lower-specification model than a higher-specification model, if the only difference were a specific part that had a known value?
**Chester Willey**

**A** Cameras that do not have anti-aliasing filters are not less well specified than those with them. In fact, the attraction is that a non-filter camera will be able to record more information than a camera that does use a filter. The model that *doesn't* have an anti-aliasing filter is capable of producing sharper and more detailed results (albeit with an increased risk of moiré), so it is actually the *superior* camera. So, while you are indeed paying more for a camera that has effectively had 'a bit removed', the return comes in the improved picture quality. The additional cost is a factor of the lower production volume of the non-filter sensors – thus they are more expensive per unit to make and install.
**Chris Gatcum**

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

### SEARCHING FOR 110 FILM

**Q** I have a Pentax Auto 110 outfit, which I haven't used for a while due to lack of film. I notice in *Testbench: Six of the Best* you recommend a Rollei A110 (AP 11 May) and mention 110 film, which I think is from Lomo. Is it any good? **David Carter**

**A** You're right that the 110 film mentioned is from Lomography (shop.lomography.com/gb/films/110-film), and you have a choice of colour negative (ISO 200), colour transparency (ISO 200), black & white negative (ISO 100) and redscale (ISO 200). I haven't tried any of them myself, but I can state they are the best 110 films on the market – although this is because they are the *only* 'new' 110 films on the market.

So, to a certain extent, you can argue that it doesn't really matter whether these films are good, bad or indifferent: if you have a desperate urge to dust off your Pentax Auto 110 and shoot some frames, they're your only option (unless you want to try out-of-date film, which won't be as good). It's not a particularly cheap exercise, though. The film is almost £7 a roll from Lomography, and the company's processing starts at £10 for a standard 'develop and scan' service (add £2 for transparency or black & white films, and more if you want prints). Almost £17 for 24 diminutive 110-format exposures is why I haven't tried them myself. **Chris Gatcum**

## FROM THE AP FORUM

### Why shoot raw+JPEG?

**PentaxManiac asks** Why should I shoot both raw+JPEG? Isn't a JPEG contained in the raw image, because surely that's what I see on the rear screen when I shoot in raw? I've also been told that's the reason my Epson P-3000 storage device/image viewer (and similar models) can show any raw image, even from cameras made recently.

Also, if I really want a JPEG as well as a raw file, I can make one and do a 'Save



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# AP GLOSSARY
## 110 FORMAT

The 'miniature' 110 film format was launched by Kodak in 1972, and is effectively a smaller version of the company's 126 film format that appeared almost a decade earlier. Like 126 film, 110 film is cartridge-based, so loading a camera typically requires nothing more than opening the camera back and dropping a pre-loaded plastic cartridge in. The self-contained nature of the cartridge means the film doesn't need to be rewound when it is finished, either.

This ease of use is what made the 126 format – and Kodak's Instamatic cameras – popular among 'happy snappers'. The 110 format improved on this in a number of ways, as it allowed cameras to be made smaller, lighter and even more convenient for point-and-shoot photography. Indeed, some cameras actually use the plastic 110 film cartridge itself as the 'camera body', merely adding a lens and shutter unit in front of the film aperture.

However, it was not just low-cost, mass-market, fully automated 110 cameras such as Kodak's Pocket Instamatic models that proved popular. Enthusiast photographers were drawn to the format by 'miniature SLRs' such as the Minolta 110 Zoom, which offers aperture priority shooting, and the Pentax Auto 110 with interchangeable lenses.

The downside is that the size of the image produced by the camera is reduced. While 126 film delivered a 28x28mm square image, a 110-format frame measures just 17x13mm (which, incidentally, is not that different to the 17.3x13mm sensor size found in many four thirds digital cameras). As a result of this diminutive frame size, fast 110 film wasn't an option – even ISO 400 made a coarse 6x4in enprint. Production of 110 film originally ended in 2009, just one year after the 126 format, although it has now been resurrected by Lomography.

### LACK OF INSTRUCTIONS

**Q** Even though we are in the new age of digital photography, I am still a big film fan and have a number of Canon cameras, from the A-1 to the EOS models. I have just refurbished my darkroom and have acquired a Fujimoto System 700 enlarger. Sadly, it didn't come with any instructions as to how to use it, so could you tell me where I can obtain some instructions for it?
**J Motherby**

**A** Fujimoto made numerous enlargers, and the closest I can find to your Fujimoto System 700 is the slightly more elaborately named Fujimoto System 700 Intelligent Colorprint System VR-70 (the VR-70 being the model name). Unfortunately, even if this is the same colour enlarger as the one in your refurbished darkroom, I have been unable to find a copy of the instructions. Can any AP readers come to your assistance?
**Chris Gatcum**

as' in-camera or later, which saves both that and the raw original. There are even high-end cameras with two card slots, on which people save raw to one and JPEG for all the same shots to the other.

**P_Stoddart replies** Shooting raw+JPEG means you have access to the full image immediately, whereas with raw only you have to process the image first. Most computers read JPEG files as part of their operating system, so it's a format without software install. In fact, a lot of DVD players read/play JPEGs. It's true that a lot of raw formats contain a preview image, but this is low res compared to the full res of the raw data.

So you could think of raw+JPEG as like shooting negatives and getting a print done straight away. If the 'print' is no good, you can go back to the negative and improve on it.

**PeteRob replies** Why not shoot both? Where I have covered an event for someone resulting in a lot of pictures that are not too interesting to me, shooting JPEG with raw as a safety net makes a lot of sense – although the downside is the space requirement.

**AlexMonro replies** I shoot raw+JPEG on my cameras that support both at once so I can use the JPEG files as a form of digital contact sheet. It gives me a full-sized image (as opposed to the JPEG thumbnail contained in the raw file) that I can inspect to decide which images are worth doing a full raw conversion. The additional memory used is only about 20–25%, which isn't a big problem with current memory cards.

Some cameras have a feature that allows you to create a JPEG from a raw file in-camera, changing parameters such as colour balance and contrast.

# In next week's AP
## On sale Tuesday 9 July

HANDS-ON

### SAMSUNG GALAXY NX

We get hands-on with the Galaxy NX, the first interchangeable-lens camera to house an Android operating system

AP GUIDE

© LEE FROST

### MAXIMISING DEPTH OF FIELD

**Lee Frost** explains how to control, assess and maximise depth of field in your landscape photography

### PANASONIC LUMIX DMC-LF1 ON TEST

We put **Panasonic's** new premium travel compact with 28-200mm equivalent zoom lens through its paces

MASTERCLASS

### TRADITIONAL BRITISH SEASIDE

**Tom Mackie** shows five AP readers how to take great **seaside shots**, from beach huts and piers to a working quay

GILL MULLINS

SIX OF THE BEST

### BARYTA INKJET PAPERS

**Vincent Oliver** rounds up six of the best **baryta inkjet papers** on the market today

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

Focal length: 270mm
Exposure: F/6.3,
1/640 sec, ISO 250

Focal length: 18mm
Exposure: F/4.0,
1/2000 sec, ISO 250

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# Samyang T-S 24mm f/3.5 ED AS UMC

**Andrew Sydenham** tests a 24mm tilt-and-shift lens, which seeks to deliver the technical advantages of a perspective control lens with focus tilt-and-shift in an affordable package

**TILT-AND-SHIFT** lenses feature the film-plane-movement control normally associated with large-format monorail or studio cameras. They are considered to be very specialist kit designed for architectural and landscape photography where adjustment of the plane of focus and distortion control are key elements. Traditionally, tilt-and-shift lenses have been so expensive that the casual snapper hardly dare touch them. However, at under £1,000, Samyang's T-S 24mm f/3.5 ED AS UMC is the most inexpensive of its type currently available, and includes features comparable with the benchmark Nikon and Canon tilt-and-shift lenses. Available in a range of mounts, it brings tilt-and-shift capability to a wider audience of DSLR users.

## FEATURES

In common with all other Samyang DSLR lenses, the aperture on the T-S 24mm is set manually on the lens ring in ½ stops from f/3.5-22. You won't find the f-stop value recorded in the camera metadata unless you set it up specifically. Focusing is manual only, but this has always been the case with tilt-and-shift lenses – the considered and precise workflow dictated by these lenses would never suit autofocus anyway. Also, focusing down to a minimum distance of 20cm means the lens is well matched to studio close-ups and confined shooting conditions.

The optical design is nevertheless advanced, and consists of 16 elements arranged in 11 groups, including two aspherical and two extra-low dispersion (ED) elements, designed to reduce chromatic aberration. The UMC coating on the front element is a multi-coating designed to minimise reflections and increase contrast.

The tilt-and-shift ranges are substantial and provide all the adjustment needed for normal operation, shifting 12mm in each direction in the axis parallel to the sensor, and tilting 8.5° each side of neutral. The alignment of the tilt-and-shift settings in relation to each other can be adjusted by rotating the lens mounting in 30° steps. In simple terms, the adjustments allow you to shift what the sensor is seeing within the covering area of the lens, and tilt the plane of focus so areas that wouldn't normally be in focus at the same setting are sharp (or unsharp as required).

The lens will fit a wide selection of current DSLRs from Canon, Nikon, Pentax and Sony, and adapters could expand the repertoire to include mirrorless and micro four thirds models.

## DATA FILE

**RRP**
£949
**Street price**
£949
**Filter diameter**
82mm
**Elements**
16
**Groups**
11
**Angle of view**
83.5° (diagonal)
**Diaphragm blades**
8
**Aperture range**
f/3.5-22
**Minimum focus**
20cm
**Length**
110.5mm
**Diameter**
86mm
**Weight**
680g
**Lens mounts**
Nikon F, Canon EF, Sony Alpha, Pentax K
**Accessories**
Soft lens pouch, front and rear caps

**'The lens will fit a wide selection of current DSLRs from Canon, Nikon, Pentax and Sony'**

**This Canon 24mm prime lens is dwarfed by the Samyang 24mm T-S**

24mm

Photomerge of three images

## BUILD AND HANDLING

The Samyang T-S 24mm has a very satisfying chunky and workmanlike feel to it. The texture and finish of the metal coating, and the high-quality plastic and rubber finishing are a delight and quite clearly give the impression of great build quality at this price point. Weighing 680g, it is quite a beast and dwarfs our trusty Canon 24mm studio lens, but with the scope of adjustment available and two setting knobs, their corresponding locking nuts and two rotation switches, the functionality is well accommodated and as compact as it possibly could be.

The lens has a very large rubberised focusing ring with a good grip and a smooth, damped operation, and once set it will not slip out of focus readily. Focusing with the aperture fully open and then remembering to stop down to the working aperture before shooting takes some getting used to, and inevitably mistakes will be made. Although the knurled aperture ring is proud of the focus ring, I found I was catching the focus ring when stopping down, which altered my set focus on occasion, so that is something to watch out for.

I found the tilt scale adjustment rather loose – it is advisable to support the weight of the lens when adjusting this scale, as it can drop of its own accord. I was inclined to use a tripod with this lens set-up, as setting the adjustment scales is a two-handed process that requires practice and dexterity. I did experiment with a handheld approach and there is in fact plenty of scope to use it in this way, as the lens and body combination is not too heavy for extended shooting sessions.

The lens isn't an internal focus design and extends 4.3mm when focused to the closest distance. The filter thread, however, remains stationary and the extension is so small as to have little practical impact. The lens pouch supplied is little more than a drawstring bag for protection from dust, so extra protection in the camera bag is necessary to avoid damaging the controls and switches that protrude from the lens body.

**Above left: 24mm view**

**Above right: At f/3, significant vignetting is visible at this maximum degree of shift**

At f/3 with no tilt

At f/3.5 with 3° of tilt

**Left: The slide handrails have been brought into focus by 3° of tilt**

## IMAGE QUALITY AND RESOLUTION

Samyang's prime lenses are well respected for their image quality and performance. Indeed, we awarded the firm's 35mm f/1.4 AS UMC lens five stars in AP 27 August 2011, so I was particularly excited about putting this slightly niche product through its paces.

Resolution testing was carried out using a 24-million-pixel Nikon D600 on our reference Applied Image Chart. At f/3.5, centre sharpness was good, falling off towards the edge of the frame with slight chromatic aberration becoming apparent at the outer extremes. Stopping down to f/5.6 and f/8, centre sharpness becomes exceptional and is excellent right to the

**Below: The wagon wheel has been brought into focus by 4° of tilt**

At f/3.5 with no tilt

At f/3.5 with 4° tilt



subscribe 0844 848 0844

At f/3.5 with no tilt

At f/3.5 with 4° tilt

edges of the frame, only falling away in performance at the smaller apertures of f/16 and f/22. With full shift applied to the lens, edge sharpness is still good right out to the edge of the frame.

Optically, this lens is best used at f/5.6 or f/8, when its performance equates to that achievable with a prime 24mm lens – the main difference being that a prime lens would resolve superbly at f/3.5. Edge resolution is the acid test of lens sharpness and this lens is not fully capable of extending its excellent centre performance to its boundaries.

Minor barrel distortion is apparent as indicated in the bowing of the lines in our chart, but this is reasonably easy to correct. That said, any distortion in a lens used for architectural projects is undesirable.

Control over vignetting is very good: it is visible at f/3.5 and f/4 but has virtually disappeared at f/5.6, and is intrinsically far less apparent than I would expect in a prime 24mm lens at any level.

In the centre of the frame it is difficult to find any chromatic aberration as modern ED glass technology largely deals with this distortion. At aperture extremes and full tilt-and-shift, however, there are certainly traces present towards the edges of the frame. **AP**

**The shift scale has been used to throw the hands out of focus (above right)**

**Grey card vignetting test**

f/3.5

f/4

f/5.6

# Verdict

**THE SAMYANG** T-S 24mm f/3.5 ED AS UMC is constructed to a very high standard. It has the feel and demeanour of a scientific instrument and should survive the rigours of location photography well. In technical tests, it gives a good account of itself and, although not absolutely top notch, is comparable at its best apertures with the higher-priced opposition, putting in a fine performance in real-life tests.

The number of uses to which a tilt-and-shift lens can be put is quite staggering – everything from portraiture and product still life to architecture and landscapes. Once you've experienced the luxury of the control and versatility it can bring to your photography, it soon becomes a must-have lens.

A serious architectural photographer working in this specialist field won't take cost into consideration when choosing a tilt-and-shift lens, as quality and performance are paramount, and small distortions and any inadequacies in resolution are too obvious in the sharp detail and straight lines of urban buildings. The Samyang T-S 24mm is neither affordable enough nor of sufficient quality to tempt any serious buyer away from their established kit. In truth, I consider this to be a creative lens at a price aimed at photographers wanting to expand their horizons and sample the delights of tilt-and-shift photography without taking a leap into hyperspace.

Amateur Photographer ★★★☆☆

# RESOLUTION

**The resolution chart at each full aperture shows the best performance at f/5.6, which is significantly better than wide open or fully stopped down – a problem with a lens designed to enhance sharpness and likely to be used at small apertures**

**Samyang distributed by** UK Digital, Unit 8 Deanfield Court, Clitheroe, Lancashire, BB7 1QS. **www.samyang-lens.co.uk**

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## Circular Filters

### UV Filters
SRB's UV filter absorbs the ultraviolet rays which often make outdoor photographs hazy

| | |
|---|---|
| 46mm | £6.50 |
| 49mm | £6.50 |
| 52mm | £7.00 |
| 55mm | £7.00 |
| 58mm | £8.50 |
| 62mm | £9.50 |
| 67mm | £10.50 |
| 72mm | £12.50 |
| 77mm | £15.50 |
| 82mm | £18.50 |
| 86mm | £24.00 |
| 95mm | £27.50 |

Sizes available: 25 to 105mm

### Circular Polarising Filters
SRB's circular polarising filters remove unwanted reflection from surfaces such as glass and water

| | |
|---|---|
| 46mm | £15.75 |
| 49mm | £15.75 |
| 52mm | £16.00 |
| 55mm | £16.00 |
| 58mm | £16.00 |
| 62mm | £16.50 |
| 67mm | £17.00 |
| 72mm | £18.00 |
| 77mm | £20.00 |
| 82mm | £25.00 |
| 86mm | £32.50 |

Sizes available: 25 to 86mm

### Skylight Filters
SRB's Skylight filters are used for lens protection

| | |
|---|---|
| 46mm | £11.50 |
| 49mm | £13.50 |
| 52mm | £14.95 |
| 55mm | £14.95 |
| 58mm | £16.95 |
| 62mm | £18.95 |
| 67mm | £20.95 |
| 72mm | £22.50 |
| 77mm | £25.95 |
| 82mm | £28.95 |
| 86mm | £35.50 |

Sizes available: 27 to 86mm

### Infra Red Filters
SRB's Infra Red Filters block visible light and transmit infrared.

| | |
|---|---|
| 46mm | £18.95 |
| 49mm | £19.95 |
| 52mm | £19.95 |
| 55mm | £20.95 |
| 58mm | £20.95 |
| 62mm | £21.95 |
| 67mm | £22.95 |
| 72mm | £24.95 |
| 77mm | £29.95 |
| 82mm | £39.95 |
| 95mm | £49.95 |

Sizes available: 28 to 105mm

### **ND Filters
Full ND, Hard ND and Soft ND are available in:
**0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)**

### Full ND Filters
SRB's Neutral Density Filters reduces light and offers a full ND cover over your lens

| | |
|---|---|
| 46mm | £17.00 |
| 49mm | £17.00 |
| 52mm | £18.00 |
| 55mm | £19.00 |
| 58mm | £20.00 |
| 62mm | £21.00 |
| 67mm | £23.00 |
| 72mm | £26.00 |
| 77mm | £28.00 |
| 82mm | £31.00 |

Sizes available: 27 to 82mm

### Hard or Soft Grad ND Filters
SRB's Graduated ND Filters are great for landscape photography

| | |
|---|---|
| 46mm | £22.00 |
| 49mm | £22.00 |
| 52mm | £23.00 |
| 55mm | £24.00 |
| 58mm | £25.00 |
| 62mm | £26.00 |
| 67mm | £28.00 |
| 72mm | £31.00 |
| 77mm | £33.00 |
| 82mm | £36.00 |

Sizes available: 40.5 to 82mm

### Variable ND Fader

| | |
|---|---|
| 46mm | £26.00 |
| 49mm | £27.00 |
| 52mm | £27.50 |
| 55mm | £29.50 |
| 58mm | £31.00 |
| 62mm | £32.00 |
| 67mm | £35.00 |
| 72mm | £36.00 |
| 77mm | £39.95 |

By rotating the outer filter you can alter the amount of light that passes through the filter, from 2 stop to 8 stop

**Scored 4 stars in 'Amateur Photographer' Magazine**

## Stepping Rings

Step rings allow you to 'Step-up' from one thread to another.

| Lens Thread | Accessory Range | Lens Thread | Accessory Range |
|---|---|---|---|
| 37mm | 27-72 | 58mm | 46-77 |
| 37.5mm | 37-52 | 62mm | 52-77 |
| 38.1mm | 40.5-58 | 67mm | 58-82 |
| 39mm | 49-52 | 72mm | 86-105 |
| 40mm | 49 | 77mm | 58-105 |
| 40.5mm | 37-58 | 82mm | 72-105 |
| 43mm | 37-72 | 86mm | 72-105 |
| 43.5mm | 46-58 | 93mm | 82 |
| 46mm | 37-62 | 95mm | 82-105 |
| 48mm | 46-58 | 105mm | 86-95 |
| 49mm | 37-77 | | |
| 52mm | 46-77 | | |
| 55mm | 46-77 | | |

These are just some of our stock, we have every size step ring available. You name it and we'll make it

From £4.50

## Square Filters

### Soft ND Grad Kit
£44.95
* Highly rated in AP test

Includes:
- 3 Soft ND Filters
- 1 Holder
- 1 Adaptor Ring
- 1 Filter Wallet
- 1 Cleaning Cloth

P Size only

### Landscape Set
Use this landscape set specifically to accent landscape photography shots

Includes:
- Blue Grad Filter
- Sunset Grad Filter
- 0.6 Soft ND Grad Filter

£37.50

### Black & White Set
Use this SRB filter set for black & white photography

Includes:
- Red Filter
- Green Filter
- Orange Filter
- Yellow Filter

£39.95

### Full ND Set
SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Full ND Filter
- 0.6 Full ND Filter
- 0.9 Full ND Filter

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### Soft ND Grad Set
SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Soft ND Grad Filter
- 0.6 Soft ND Grad Filter
- 0.9 Soft ND Grad Filter

£34.95

### Hard ND Grad Set
SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Hard ND Grad Filter
- 0.6 Hard ND Grad Filter
- 0.9 Hard ND Grad Filter

£34.95

### Filter Wallets

| | |
|---|---|
| A Size | £9.95 |
| P Size | £9.95 |

### Holders

| | |
|---|---|
| A Size | £8.95 |
| P Size | £5.00 |
| P Size Wide Angle | £5.00 |

### Adaptor Rings

| | |
|---|---|
| 37mm A Size | £4.00 |
| 40.5mm A Size | £4.00 |
| 46mm A & P Size | £4.00 |
| 49mm A & P Size | £4.00 |
| 52mm A & P Size | £4.00 |
| 55mm A & P Size | £4.00 |
| 58mm A & P Size | £4.00 |
| 62mm A & P Size | £4.00 |
| 67mm P Size | £4.00 |
| 72mm P Size | £4.00 |
| 77mm P Size | £4.00 |
| 82mm P Size | £4.00 |

### Individual Filters
Available in A & P Sizes unless stated

| | |
|---|---|
| 0.3 Full ND | £12.50 |
| 0.6 Full ND | £12.50 |
| 0.9 Full ND | £12.50 |
| 1.2 Full ND | £15.50 |
| 0.3 Soft ND Grad | £12.50 |
| 0.6 Soft ND Grad | £12.50 |
| 0.9 Soft ND Grad | £12.50 |
| 1.2 Soft ND Grad | £15.50 |
| 0.3 Hard ND Grad | £12.50 |
| 0.6 Hard ND Grad | £12.50 |
| 0.9 Hard ND Grad | £12.50 |
| 1.2 Hard ND Grad | £15.50 |
| Circular Polariser* | £26.00 |
| 0.3 Reverse Grad | £48.00 |
| 0.6 Reverse Grad | £48.00 |
| 0.9 Reverse Grad | £48.00 |
| Blue Grad | £12.50 |
| Sunset Grad | £12.50 |
| Twilight Grad | £12.50 |
| Red | £12.50 |
| Green | £12.50 |
| Orange | £12.50 |
| Yellow | £12.50 |
| 4x Star Effect* | £12.50 |
| 6x Star Effect* | £12.50 |
| 8x Star Effect* | £12.50 |

*P Size only

## Lee Filters

| | |
|---|---|
| Foundation Kit | £59.00 |
| Standard Adaptors | £20.00 |
| Wide Angle Adaptors | £40.00 |
| ND Soft Grad Set | £180.00 |
| ND Hard Grad Set | £180.00 |
| Individual Filters from | £75.00 |

SRB are proud to stock a range of Lee Filters Products including; Holders, Adaptors, Sets, Kits, Filters, Bellows and Accessories.

### Lee Seven 5
The Lee Seven 5 is finally in stock and is designed for compact camera systems to give a photographer more control over their images when it really matters.

| | |
|---|---|
| Holder | £66.00 |
| Adapaters | £17.50 |
| Hood | £66.00 |
| Starter Kit | £114.95 |
| Hard/Soft Grads | £59.95 |
| ND Filters | £64.95 |
| Big Stopper | £66.00 |
| Circular Polarisers | £209.95 |

### Lee SW150
This system enables you to use graduated and standard filters on a Nikon 14-24mm lens (Other adapters are available).

The Lee SW150 holder is fully rotational enabling greater flexibility when positioning graduated filters.

**Starter Kit**
- Adaptor
- Holder
- 0.6 Hard Grad Filter

£324.95

## Shutter Release Brackets

SRB make shutter release brackets to suit all types of cameras, from the smallest compact camera to the largest DSLR camera

| | |
|---|---|
| Compact Shutter Release Bracket | £19.95 |
| DSLR Shutter Release Bracket | £24.95 |
| Angled Shutter Release Bracket | £24.95 |

## Adaptors

We manufacture and stock a huge range of camera adaptors, listed below are just some of the adaptors that we have

| Camera | Lens | |
|---|---|---|
| Canon EOS | M42 | £16.95 |
| Canon EOS | Nikon | £22.95 |
| Canon EOS | Pentax K | £24.95 |
| Canon EOS | Olympus OM | £24.95 |
| Canon EOS | Con/Yash | £24.95 |
| Canon EOS | Leica R | £22.95 |
| Canon EOS | Leica M | £24.95 |
| Canon EOS | Canon FD | £44.95 |
| Fuji X1 Pro | M42 | £24.95 |
| Fuji X1 Pro | Leica M | £29.95 |
| Fuji X1 Pro | Nikon | £29.95 |
| Fuji X1 Pro | Canon EOS | £29.95 |
| Fuji X1 Pro | Olympus OM | £29.95 |
| Fuji X1 Pro | 4/3 | £29.95 |
| Fuji X1 Pro | Canon FD | £29.95 |
| Fuji X1 Pro | Con/Yash | £29.95 |
| Nikon | M42 | £24.95 |
| Nikon | Canon FD | £44.95 |
| Nikon | C Mount | £32.95 |
| Nikon 1 | M42 | £24.95 |
| Nikon 1 | M39 | £22.95 |
| Nikon 1 | Nikon | £29.95 |
| Nikon 1 | Canon EOS | £44.95 |
| Nikon 1 | Pentax K | £29.95 |
| Nikon 1 | Leica M | £39.95 |
| Nikon 1 | Leica R | £37.95 |
| Nikon 1 | Con/Yash | £29.95 |
| Micro 4/3 | Canon EOS | £29.95 |
| Micro 4/3 | Nikon | £29.95 |
| Micro 4/3 | Nikon G | £34.95 |
| Micro 4/3 | M42 | £29.95 |
| Micro 4/3 | Olympus OM | £29.95 |
| Micro 4/3 | Minolta MD | £29.95 |
| Micro 4/3 | Leica R | £29.95 |
| Micro 4/3 | Leica M | £29.95 |
| Micro 4/3 | Sony Alpha | £34.95 |
| Micro 4/3 | Pentax K | £29.95 |
| Micro 4/3 | Canon FD | £29.95 |
| Micro 4/3 | Con/Yash | £29.95 |
| 4/3 | M42 | £17.95 |
| 4/3 | Con/Yash | £22.95 |
| 4/3 | Leica R | £22.95 |
| 4/3 | Nikon | £22.95 |
| 4/3 | Olympus OM | £22.95 |
| 4/3 | Pentax K | £22.95 |
| Pentax | M42 | £18.95 |
| Pentax | Nikon | £44.95 |
| Pentax | Sony Alpha | £44.95 |
| Pentax | Canon FD | £44.95 |
| Sony Alpha | M42 | £15.95 |
| Sony Alpha | Minolta MD | £44.95 |
| Sony Alpha | Nikon | £44.95 |
| Sony Alpha | Pentax K | £44.95 |
| Sony Alpha | Canon FD | £44.95 |
| Sony NEX | Canon EOS | £29.95 |
| Sony NEX | Nikon | £29.95 |
| Sony NEX | Sony Alpha | £34.95 |
| Sony NEX | Olympus OM | £29.95 |
| Sony NEX | Pentax K | £29.95 |
| Sony NEX | Leica M | £29.95 |
| Sony NEX | Leica R | £29.95 |
| Sony NEX | Canon FD | £42.95 |
| Sony NEX | M39 | £23.95 |
| Sony NEX | M42 | £23.95 |
| Canon EOS-M | Canon EOS | £29.95 |
| Canon EOS-M | Leica M | £29.95 |
| Canon EOS-M | Nikon | £29.95 |
| Canon EOS-M | Canon FD | £29.95 |
| Canon EOS-M | C Mount | £29.95 |
| Canon EOS-M | M39 | £29.95 |
| Canon EOS-M | M42 | £29.95 |

## Hoods & Caps

### Reversible Petal Hoods

| | |
|---|---|
| 52mm Petal Hood | £10.95 |
| 55mm Petal Hood | £10.95 |
| 58mm Petal Hood | £11.95 |
| 62mm Petal Hood | £11.95 |
| 67mm Petal Hood | £12.50 |
| 72mm Petal Hood | £12.50 |
| 77mm Petal Hood | £13.50 |
| 82mm Petal Hood | £13.50 |

### Rubber Lens Hoods

| | |
|---|---|
| 49mm Rubber Hood | £4.95 |
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| 55mm Rubber Hood | £4.95 |
| 58mm Rubber Hood | £4.95 |
| 62mm Rubber Hood | £4.95 |
| 67mm Rubber Hood | £4.95 |
| 72mm Rubber Hood | £4.95 |
| 77mm Rubber Hood | £4.95 |

### Lens Snap Caps

| | |
|---|---|
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| 52mm Lens Cap | £3.95 |
| 55mm Lens Cap | £3.95 |
| 58mm Lens Cap | £3.95 |
| 62mm Lens Cap | £3.95 |
| 67mm Lens Cap | £3.95 |
| 72mm Lens Cap | £3.95 |
| 77mm Lens Cap | £3.95 |
| 82mm Lens Cap | £3.95 |

Sizes available: 27 to 82mm

## Cleaning

| | |
|---|---|
| 3in1 Cleaning Kit | £7.50 |
| 6in1 Cleaning Kit | £9.95 |
| Lens Pen | £4.95 |
| Cleaning Cloth with case | £5.95 |
| Hurricane Blower | £4.95 |
| Blower Brush | £3.50 |
| Dust Blower | £4.95 |
| Cleaning Solution | £4.95 |

## Accessories

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### Spirit Level
This fits into your cameras hot shoe and displays how level your camera is on both planes

| | |
|---|---|
| 2 way | £9.50 |
| 3 way | £12.50 |

### 2 in 1 Reflector
This product is great for lighting in studio photography

| | |
|---|---|
| 40cm | £8.95 |
| 80cm | £12.95 |
| 110cm | £15.95 |

### 5 in 1 Reflector

| | |
|---|---|
| 40cm | £8.95 |
| 80cm | £12.95 |
| 110cm | £15.95 |

### Wireless Shutter
This wireless shutter release works by infra red and is designed for cameras with a remote socket

| | |
|---|---|
| Canon EOS | £24.95 |
| Panasonic | £24.95 |
| Nikon | £24.95 |

## Close-Up Lens Set

### Close-Up Lens Set
**Wins Photoplus magazine Group Test with a 90% rating** (Issue 73 Spring 13)

*" Image quality is impressive... set gives up to a whopping +17 dioptres magnification... An absolute steal at the price!"*

These lenses can be used individually or screwed together to multiply the effect

| | |
|---|---|
| 52mm | £19.95 |
| 55mm | £19.95 |
| 58mm | £19.95 |
| 62mm | £19.95 |
| 67mm | £19.95 |
| 72mm | £19.95 |
| 77mm | £19.95 |

*SRB's ND and ND Grad Filters were listed in the Top 10 Landscape accessories by Amateur Photographer magazine, and scored Max 5 stars ★★★★★ in a Digital Camera ND group test, winning a Gold & Value award

*"SRB are a company who are vital to the optics industry at large. They are the go-to firm." Professional Imagemaker magazine Dec. 2012*

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### Index to advertisers


Alpha Optical Distribution Ltd ..... 86
Bradford Camera Exchange ..... 64
Cameraworld ..... 78-79
Campkins Camera Centre Ltd ..... 86
Camtech ..... 65
Cash4cameras ..... 86
Clifton Cameras ..... 4
Currys/PC World ..... Cover: ii
Dale Photographic Ltd ..... 66
Ffordes Photographic Ltd ..... 82-83
Fotosense Ltd ..... 85
Fujifilm (UK) Ltd ..... 41
Grays of Westminster ..... 16-17, 85
Intro 2020 Ltd ..... 58
John Lewis Partnership ..... 20
London Camera Exchange ..... 74
Manfrotto Distribution Ltd ..... 26
Mifsud Photographic ..... 75-77
Olympus Imaging & Audio Ltd ..... 48, Cover: iv
Park Cameras Ltd ..... 67-69, Cover: iii
Premier Ink & Photographic ..... 80-81
SRB-Griturn Ltd ..... 63
SRS Ltd ..... 84
The Flash Centre ..... 42
UK Photodistro Ltd ..... 84
Wex Photographic ..... 70-72
WhiteWall ..... 9
Wilkinson Cameras ..... 73
York Cameras (London) Ltd ..... 85
**Classified ..... 87-89**



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| Pentax KM – KX | £120 | Pentax K-20D | £180 |
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| Pentax ME Super - MX | £100 | Pentax K-x | £180 |
| Pentax P30 – P50 | £110 | Pentax K-r | £220 |
| Pentax Program A | £125 | | |
| Pentax SFX – SF7 | £75 | | |
| Pentax MZ10 – MZ20 | £85 | | |
| Pentax MZ30 – MZ50 | £80 | | |

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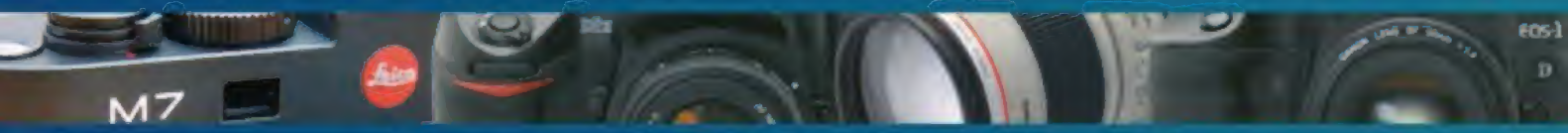


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CANON EOS 40D BODY COMPLETE WITH ACCESS ....MINT-BOXED £275.00
CANON EOS 30D BODY COMPLETE WITH ALL ACCESS....MINT-BOXED £199.00
CANON EOS 20D BODY COMPLETE WITH ALL ACCESS....MINT-BOXED £145.00
CANON EOS 400D COMPLETE WITH ACCESSORIES ....MINT- £159.00
CANON EOS 400D + GRIP WITH Ni-CAD BATT + CHGR ....EXC++ £175.00
CANON EOS 450D/REBEL + CAN 35-80 LENS + ACCESS ....MINT-BOXED £225.00
CANON 380 EX SPEEDLIGHT ....EXC++ £79.00
CANON 420 EX SPEEDLITE ....MINT-CASED £95.00
CANON 430 EX SPEEDLITE ....MINT BOXED £145.00
CANON 580 EX SPEEDLIGHT ....MINT-BOXED £225.00
CANON BG-E1 BAT GRIP FOR EOS 3000 ....MINT-BOXED £35.00
CANON BG-E2 GRIP FOR EOS 20/30/40D ....MINT BOXED £49.00
CANON BG-E3 BATT GRIP FOR EOS 350D/400D ....MINT-BOXED £39.00
CANON BG-E9 BATT GRIP FOR CANON EOS 60D ....MINT-BOXED £109.00
EPSON RD1 BODY UPGRADED TO RD1S COMPLETE ....MINT-BOXED £995.00
FUJI X100 COMPLETEWITH FUJI LEATHER CASE & HOOD ....MINT BOXED £575.00
LEICA X1 COMPLETE WITH ALL ACCESSORIES ....MINT BOXED £599.00
NIKON D3S BODY COMP WITH ALL ACCESSORIES ....MINT-BOXED £2,495.00
NIKON D700 BODY COMPLETE WITH ALL ACCESSORIES....MINT-BOXED £1,195.00
NIKON D300 BODY COMPLETE WITH ALL ACCESSORIES ....MINT BOXED £465.00
NIKON D300 BODY KIT COMPLETE + ALL ACCESSORIES ....EXC++BOXED £325.00
NIKON D200 BODY KIT COMPLETE WITH ALL ACCESS ....MINT- £275.00
NIKON D90 + 18-105 VR LENS COMP (ONLY 1091 SHOTS) ....MINT BOXED £395.00
NIKON D3000 BODY COMPLETE WITH NIK 18-55 AF-S ....MINT BOXED £195.00
NIKON D100 BODY + NIKON MB-D100 GRIP + ACCESS ....MINT- £145.00
NIKON D80 BODY COMPLETE WITH NIKON 18-135 VR LENS ....MINT BOXED £375.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS ....MINT BOXED £225.00
NIKON MB-D200 BATT GRIP FOR NIKON D200 ....MINT BOXED £75.00
NIKON D7000 FIT GENERIC GRIP ....MINT £35.00
NIKON SB50 DX SPEEDLIGHT COMPLETE ....MINT-BOXED £59.00
NIKON SB80 DX SPEEDLIGHT WITH MANUAL ....MINT-BOXED £125.00
NIKON SB700 SPEEDLIGHT ....MINT-BOXED £199.00
NIKON SB800 SPEEDLIGHT ....MINT- £195.00
NIKON DR6 RIGHT ANGLE FINDER ....MINT CASED £175.00
SIGMA EF-530 DG ST ELECTRONIC FLASH fit NIKON FIT ....MINT BOXED £75.00
SIGMA 10-20mm f4/5.6 DC EX HSM FOR OLYMPUS 4/3rds ....MINT+HOOD £299.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY ....MINT £45.00
OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS ....MINT+HOOD £99.00
OLYMPUS 14 - 42mm f3.5/5.6 MK II "R" MSC MICRO 4/3rds ....MINT AS NEW £165.00
PANASONIC DMC-LX5 COMPLETE WITH ALL ACCESS ....MINT BOXED £199.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS ....MINT BOXED £145.00
PANASONIC G1 BODY WITH 14 - 45 PANASONIC LENS ....MINT BOXED £199.00
PANASONIC GX1 BODY COMPLETE ALL ACCESSORIES ....MINT BOXED £245.00
PANASONIC 14mm f2.5 LUMIX G LENS MICRO 4/3rds ....MINT CASED £189.00
PANASONIC 14 - 45mm f3.5/5.6 LUMIX G OIS MICRO 4/3rds ....MINT £175.00
PANASONIC 45 - 200mm f4/5.6 LUMIX VARIO MICRO 4/3rds MINT BOXED £175.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC ....MINT- £99.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS ....MINT BOXED £299.00
SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONY ....MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN ....MINT CASED £145.00
SIGMA 2.0 x APO DG T/CONVERTER FOR SONY ALPHA ....MINT BOXED £145.00

## Canon Autofocus Digital Lenses, Canon FD

CANON EOS 1NRS BODY ....MINT- £365.00
CANON EOS 1NHS ....MINT-BOXED £265.00
CANON EOS 1 BODY ....EXC+ £115.00
CANON EOS 3 BODY ....EXC++ £145.00
CANON EOS 5 BODY ....EXC+++ £59.00
CANON 20 - 35mm f2.8 USM "L" ....MINT- £575.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER....MINT BOXED AS NEW £545.00
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER....EXC++CASED £365.00
CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZER ....MINT-BOXED £365.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS....MINT BOXED £599.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZ ....MINT CASED £995.00
CANON 50mm f1.2 USM "L" WITH B&W FILTER & HOOD ....MINT BOXED £995.00
CANON 180mm f3.5 USM "L" MACRO LENS ....MINT BOXED £899.00
CANON 300mm f4 USM "L" IMAGE STABILIZER ....MINT CASED £799.00
CANON 300mm f4 USM "L" IMAGE STABILIZER ....MINT-BOXED £995.00
CANON 28mm f1.8 USM COMPLETE WITH HOOD ....MINT BOXED AS NEW £325.00
CANON 50mm f1.4 USM ....MINT £199.00
CANON 50mm f1.4 USM ....MINT BOXED AS NEW £235.00
CANON 50mm f1.8 MKII ....MINT £69.00
CANON 85mm f1.8 USM SUPERB REALLY SHARP ....MINT + HOOD £225.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOOD ....MINT BOXED £595.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER ....MINT £175.00
CANON 18 - 55mm f3.5/5.6 MK II ....MINT £59.00
CANON 18 - 55mm f3.5/5.6 IS MK II IMAGE STABILIZER ....MINT £99.00
CANON 20 - 35mm f3.5/4.5 USM ....MINT £175.00
CANON 24 - 85mm f3.5/4.5 USM ....MINT-BOXED £159.00
CANON 28 - 90mm f4/5.6 USM ....MINT £69.00
CANON 35 - 80mm f4/5.6 EF MKIII ....MINT £39.00
CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENS....MINT BOXED £599.00
CANON 70 - 300mm f4/5.6 USM IMAGE STABILIZER ....MINT BOXED £249.00
CANON 75 - 300mm f4.5/5.6 + HOOD ....MINT £89.00
CANON 75 - 300mm f4.5/5.6 USM MK II ....MINT- £119.00
CANON 75 - 300mm f4.5/5.6 MK III ....MINT BOXED £115.00
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST) ....MINT BOXED AS NEW £165.00
CANON 75 - 300mm f4.5/5.6 USM MK III (LATEST)....MINT £149.00
CANON ST-E2 SPEEDLITE TRANSMITTER ....MINT BOXED £125.00
CANON 52mm CLOSE UP LENS TYPE 250D ....MINT BOXED £49.00
CANON EF 1.4x EXTENDER ....MINT £199.00
CANON EF 2.0x EXTENDER MK II ....MINT BOXED £259.00
CANON EF 2.0x EXTENDER MK II ....MINT CASED £245.00
CANON 540 EZ FLASH + INST ....MINT BOXED £69.00
CANON 540 EZ FLASH + INST ....MINT- CASED £59.00
CANON 420 EZ FLASH ....MINT CASED £39.00
CANON ANGLE FINDER B ....MINT BOXED £79.00
CANON LC3 TRANSMITTER AND RECIEVER ....MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc ....MINT- £69.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM ....MINT BOXED £345.00
SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST) ....MINT BOXED £299.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)....MINT- £265.00
SIGMA 10 - 20mm f4/5.6 EX DC HSM ....MINT CASED £295.00
SIGMA 20 - 40mm f2.8 EX ASPHERICAL DG ....MINT BOXED £245.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD ....MINT- £299.00
SIGMA 70 - 300mm f4/5.6 APO MACRO + HOOD ....MINT- £59.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST) ....MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW £1,095.00
CANON AUTO BELLOWS ....MINT £99.00

## Contax G Compacts & SLR & Ricoh

CONTAX G2 BODY WITH STRAP & MANUAL ....MINT- £399.00
CONTAX G1 BODY WITH STRAP & MANUAL GREEN LABEL ....MINT- £195.00
CONTAX T3 70TH ANNIVERSARY + CASE + FILTERS/HOOD ....MINT- £445.00
CONTAX TiX TITANIUM COMPACT + LEATHER CASE ....MINT CASED £399.00
CONTAX 21mm f2.8 BIOGON T* WITH FILTER & FINDER ....MINT CASED £695.00
CONTAX 28mm f2.8 BIOGON T* + FILT & CONTAX HOOD/CAP MINT CASED £295.00
CONTAX 35mm f2 PLANAR T* + FILT & CONTAX HOOD/CAP ....MINT CASED £365.00
CONTAX 45mm f2 PLANNAR + FILT & CONTAX HOOD/CAP ....MINT CASED £295.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD ....MINT £199.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD ....MINT- BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2 ....MINT CASED £95.00
CONTAX TLA 200 FLASH FOR G1/G2 ....MINT CASED £99.00
CONTAX G01 DATABACK FOR CONTAX T3 ....MINT-BOXED £69.00
CONTAX SA-2 FLASH ADAPTOR ....MINT £55.00
CONTAX TITANIUM FILTERS,HOODS,AND CAPS FOR G ....PHONE IN STOCK PHONE
CONTAX AX AUTOFOCUS BODY (RARE NOW) ....MINT- £299.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS) ....EXC++BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION ....MINT £55.00
CONTAX 28mm f2.8 DISTAGON T* MM ....MINT BOXED £295.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD ....MINT £225.00
CONTAX 50mm f1.7 PLANAR AE ....MINT £145.00
CONTAX 85mm f1.4 PLANAR MM ....MINT- £425.00
CONTAX 135mm F2.8 SONNAR T* MM ....EXC++BOXED £195.00
CONTAX TLA 280 FLASH ....MINT- £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET ....MINT-BOXED £295.00

## Leica M, R & Screw & Binoculars

LEICA M6 TTL BODY CHROME (VERY LITTLE USE)....MINT-BOXED £1,195.00
LEICA M6 BLACK BODY ....EXC++BOXED £695.00
LEICA M4a BODY SER No 1265GXX CIRCA 1970 ....MINT- £575.00
LEICA M4a BODY SER No 1411XXCIRCA 1975-76 ....EXC++ £475.00
LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE ....EXC++ £179.00
LEICA IIIF BODY DELAYED ACTION ....EXC++ £299.00
LEICA CL BODY COMP WITH 40mm f2 SUMMICRON ....MINT- £795.00
LEICA CL BODY ....MINT- £495.00
MINOLTA CLE WITH 40mm f2 ROKKOR ....EXC++ £499.00
LEICA STANDARD CHROME WITH CASE ....EXC+++ £299.00
LEICA 50mm f2 SUMMICRON BLACK LATEST NOT 6 BIT ....MINT BOXED £1,175.00
LEICA 90mm f2 SUMMICRON CHROME M ....MINT CASED £1,275.00
LEICA 90mm f4 COLL ELMAR M MOUNT ....EXC++IN KEEPER £179.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS ....EXC++ £275.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT ....EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEEPER ....EXC+++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW ....MINT- £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW ....EXC++ £99.00
LEICA HANDGRIP FOR M4/M6 etc ....EXC++BOXED £145.00
LEICA R5 BODY BLACK ....EXC++BOXED £299.00
LEICAFLEX SL BODY CHROME ....MINT-BOXED £299.00
LEICA 50mm f2 SUMMICRON R 3 CAM ....EXC++ £299.00
LEICA 180mm f4 ELMARIT R 3 CAM ....EXC++ £345.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ....MINT BOXED AS NEW £445.00
LEICA 70 - 210mm f4 VARIO ELMAR R ....EXC++ £399.00
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT ....MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc ....MINT BOXED £145.00
LEICA ANGLE FINDER R (14309) ....MINT BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE ....MINT £99.00
ZEISS 6x20 B MONOCULAR WITH CASE ....MINT CASED £165.00
ZEISS DIASCOPE 65 T* FL ANGLED, 15x45 E/PIECE,CASE ....MINT £1,195.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE ....MINT-BOXED £759.00

## Voigtlander Screw & Bayonet for Leica M etc

COSINA 107 LEICA MOUNT SAME AS BESSA L ....MINT BOXED £125.00
VOIGTLANDER 21mm f4 BLACK WITH 21mm FDR+ M RING ....MINT BOXED £395.00
VOIGTLANDER 35mm f2.5 COLOR SKOPAR VM M + HOOD ....MINT BOXED £289.00
VOIGTLANDER 35mm f1.7 ULT ASP + FILT&HOOD+ M RING ....MINT- £365.00
VOIGTLANDER WINDER T ....MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP ....MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2 ....MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS ....MINT BOXED £199.00

## Medium & Large Format

BRONICA ETRS BODY + 120 BACK,LENS & WLF ....EXC++ £169.00
BRONICA ETRS COMPLETE WITH 75mm EII + 120 BACK....EXC++ £175.00
BRONICA RF 45mm f4 ZENZANON FOR 645 R/F + FINDER....MINT CASED £399.00
BRONICA 50mm f2.8 ZENZANON MC ....EXC+++ £99.00
BRONICA 150mm f3.5 ZENZANON PE ....MINT-BOXED £159.00
BRONICA 150mm f3.5 ZENZANON E MC ....MINT BOXED £119.00
BRONICA 150mm f3.5 ZENZANON E MC ....MINT £99.00
BRONICA 150mm F4 E ....MINT- £69.00
BRONICA ETRSI 120 BACK ....MINT- £79.00
BRONICA ETRS/ETRSI POLARCID BACK ....MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI ....MINT CASED £89.00
BRONICA 50mm f3.5 ZENZANON S ....EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENZANON PE ....MINT £245.00
BRONICA 150mm f3.5 ZENZANON S ....MINT- £165.00
BRONICA SQA + 80mm f2.8 S, PRISM FOR,BACK, GRIP....MINT-/EXC+++ £395.00
BRONICA 65mm f4 ZENZANON PS FOR SQ ....MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ ....MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ ....MINT-CASED £145.00
BRONICA SQAi 120 MAGAZINE BACK ....EXC++ £45.00
BRONICA SQA/I/M POLARCID MAGAZINE BACK ....MINT BOXED £99.00
BRONICA 135M BACK FOR SQ VERY RARE ....EXC+++ £165.00
FUJI GW 670 MK III G/W 90mm f3.5 LENS ....MINT BOXED £675.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II ....MINT BOXED £995.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II ....MINT BOXED £475.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II ....MINT £425.00
MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD ....MINT £159.00
MAMIYA 65mm L f4 LENS FOR RZ ....MINT- £399.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ ....MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ ....MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F ....MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645 ....MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR RB ....MINT £169.00
MAMIYA RZ 67 PRO BACK ....MINT- £69.00
MAMIYA RZ 67 PRO II BACK ....MINT- £79.00
MAMIYA RZ 67 POLAROID BACK ....MINT- £75.00
MAMIYA 220 BACK FOR RZ 67 ....MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7 ....MINT- £265.00
PENTAX 55mm f2.8 FOR PENTAX 645 ....MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD ....MINT- £225.00
ROLLEIFLEX 6006 PRO + 80mm HFT LENS ....MINT- £695.00
ROLLEIFLEX SCHNEIDER 150mm F4.6 MAKRO FOR 6000 ....MINT- £575.00
YASHICAMAT 124G WITH CASE (GREAT CAMERA) ....MINT- £195.00

## Hasselblad

HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK ....MINT- £995.00
HASSELBLAD 503 Cxi BODY + WLF ....MINT- £495.00
HASSELBLAD 500CM + 80mm f2.8 T* + HOOD BLACK ....MINT- £675.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD ....MINT- £695.00
HASSELBLAD 90mm f4 FOR XPAN ....MINT-IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF ....EXC++ £1,295.00
HASSELBLAD 500EL/M BODY + A12 BLACK BACK ....EXC++ £299.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD ....MINT BOXED £699.00
HASSELBLAD 150mm f4 SONNAR CF ....MINT £395.00
HASSELBLAD 150mm f4 SONNAR CF ....EXC+++ £375.00
HASSELBLAD A12 BACK BLACK WITH D/SLIDE HOLDER ....MINT BOXED £245.00
HASSELBLAD A12 BACK ....EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE ....MINT £299.00
HASSELBLAD PLAIN PRISM ....EXC £75.00
HASSELBLAD PM PRISM ....MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK ....MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F ....MINT- £75.00

## Nikon Auto Focus Digital Lenses & Accessories

NIKON F5 BODY ....MINT- £375.00
NIKON F3 BODY ....EXC++ £299.00
NIKON F80 BODY BLACK ....MINT- BOXED £89.00
NIKON F60 BODY ....MINT- £39.00
NIKON F55 BODY ....MINT-BOXED £39.00
NIKON 10.5mm f2.8 "G" IF-ED A/F DX FISHEYE LENS ....MINT BOXED £399.00
NIKON 28mm f2.8 A/F ....MINT £129.00
NIKON 35mm F1.4 "G" AF-S PRIME LENS "UNUSED" ....MINT BOXED £1,099.00
NIKON 35mm f2.8 PC MANUAL LATEST WITH BLACK KNOB ....MINT+HOOD £499.00
NIKON 50mm f1.4 A/F "D" ....MINT BOXED £195.00
NIKON 50mm f1.8 A/F "D" ....MINT BOXED £89.00
NIKON 60mm f2.8 "G" ED AF-S MICRO-NIKKOR ....MINT BOXED £325.00
NIKON 85mm f1.4 A/F "D" ....MINT BOXED £675.00
NIKON 180mm f2.8 A/F D IF-ED LATEST LENS ....MINT BOXED £465.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S ....MINT BOXED AS NEW £565.00
NIKON 16 - 85mm f3.5/5.6 "G" ED AF-S DX VIBR REDUCTION ....MINT BOXED £345.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD ....MINT BOXED £745.00
NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD ....MINT CASED £699.00
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED A/F ....MINT-BOXED £369.00
NIKON 18 - 55mm f3.5/5.6 "G" DX AF-S VIBR REDUCTION ....MINT+HOOD £89.00
NIKON 18 - 70mm f3.5/4.5 "G" DX IF ED AF- S CASED ....MINT+HOOD £149.00
NIKON 18 - 200mm f3.5/5.6 "G" IF ED DX AF-S VIB RED ....MINT BOXED £295.00
NIKON 18 - 200mm f3.5/5.6 "G" IF ED DX AF-S VIB RED MKIIMINT BOXED £475.00
NIKON 24 - 120mm f3.5/5.6 "G" ED IF AF-S VIBR REDUC ....MINT £275.00
NIKON 35 - 80mm f4.5/5.6 A/F "D" ....MINT BOXED £55.00
NIKON 55 - 200mm f4.5/6 "G" DX I/F ED AF-S ....MINT £119.00
NIKON 55 - 300mm f4.5/5.6 DX AF-S VIBR REDUCTION ....MINT BOXED £225.00
NIKON 70 - 300mm f4.5/5.6 A/F "G" ....MINT £95.00
NIKON 80 - 400mm f4.5/5.6 D ED VIBRATION REDUCTION ....MINT- £765.00
NIKON TC 17E II AF-S TELECONVERTER ....MINT BOXED £225.00
NIKON TC 20E II AF-S TELECONVERTER ....MINT BOXED £195.00
TAMRON 1.4x A/F "D" TELECONVERTER NIKON FIT ....MINT £75.00
TELEPLUS/KENKO PRO 300 DG 2x EXTENDER NIKON FIT....MINT CASED £99.00
KENKO 1.5x EXTENDER TELEPLUS SRO DG MIK A/FD ....MINT £75.00
NIKON FIT TRI-PLUS EXT TUBE SET 12mm,20mm,36mm ....MINT £45.00
NIKON ML-3 REMOTE CONTROL SET ....MINT CASED £165.00
SIGMA 1.4x EX CONVERTER ....MINT CASED £125.00
NIKON DA20 ACTION FINDER FOR NIKON F4/S/E ....MINT £195.00
SIGMA 50mm f2.8 EX DG MACRO ....MINT BOXED £189.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST VERSION) ....MINT BOXED £299.00
SIGMA 180mm f5.6 MACRO A/F APO ....MINT BOXED £175.00
SIGMA 28 - 135mm f3.8/5.6 "D" ASPHERICAL ....MINT + HOOD £99.00
SIGMA 28 - 300mm f3.5/6.3 "D" DL HYPERZOOM A/F....MINT BOXED £99.00
SIGMA 55 - 200mm f4/5.6 DC HSM ....MINT BOXED £99.00
TAMRON 55 - 200mm f4/5.6 LD MACRI DI II ....MINT BOXED £99.00
TOKINA 35mm F2.8 ATX-PRO DX MACRO 1:1 (LATEST)....MINT BOXED £295.00
TOKINA 16 - 50mm f2.8 ASPHERICAL AT-X PRO DX....MINT BOXED £275.00
TOKINA 17 - 35mm f4 AT-X PRO FX(LATEST CURRENT LENS) ....MINT BOXED £475.00

## Nikon Manual

NIKON F3 T TITANIUM BODY ....MINT- £595.00
NIKON F3 HP BODY (REALLY NICE CONDITION) ....MINT- £395.00
NIKON F3 BODY ....MINT- £345.00
NIKON FM2 BLACK ....EXC++ £195.00
NIKON FM2N BODY CHROME ....EXC++BOXED £245.00
NIKON FM BLACK ....EXC++ £99.00
NIKON F2 A PHOTOMIC BODY CHROME ....MINT- £495.00
NIKON F2 BODY WITH MD2/MB1 DRIVE + 50mm f2 NIKKOR ....MINT- £545.00
NIKON F2 PLAIN PRISM (VERY SLIGHT DINK ON PRISM) ....EXC+++ £345.00
NIKON F2 PHOTOMIC BODY CHROME ....MINT- £345.00
NIKON FE2 BLACK BODY ....EXC++ £165.00
NIKON FE CHROME BODY ....EXC+++ £99.00
NIKON FE BLACK BODY ....EXC £75.00
NIKKOREX WITH 50mm F2 NIKOR LENS ....EXC++ £175.00
NIKON 16mm f4 AI + 86mm FILTER + HOOD (VERY RARE) ..MINT AS NEW £599.00
NIKON 20mm f3.5 AI + HOOD (SUPERB LENS) ....MINT £265.00
NIKON 24mm f2.8 AIS WITH HOOD ....EXC++ £199.00
NIKON 28mm f2 PRE AI NIKKOR ....MINT- £275.00
NIKON 28mm f2.8 AIS ....EXC++ £169.00
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| D600 + MB-D14 Grip | £1,669 | 18-35 f3.5/4.5 AFS VR NEW | £629 | 200mm f2G AFS VRII | £4,299 |
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| MB-D12 Grip | £329 | 50mm f1.4G AFS | £307 | [illegible] | [illegible] |
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| M-E body | £4,200 |
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| 14mm f/2.8L II USM | £1,909.00 | 200mm f/2.8L USM/2 | £599.00 |
| 20mm f/2.8 USM | £389.00 | 300mm f/2.8L USM IS II | £5,145.00 |
| 24mm f/1.4L Mk II USM | £1,245.00 | 300mm f/4.0L USM IS | £1,099.00 |
| 24mm f/2.8 IS USM | £584.00 | 400mm f/2.8L USM IS II | £8,295.00 |
| 28mm f/1.8 USM | £369.00 | 400mm f/4.0 DO L USM IS | £5,399.00 |
| 28mm f/2.8 IS USM | £559.00 | 400mm f/5.6L USM | £1,058.00 |
| 35mm f/1.4L USM | £1,059.00 | 500mm f/4.0L USM IS II | £7,765.00 |
| 35mm f/2.0 | £208.00 | 600mm f/4.0L USM IS II | £10,579.00 |
| 35mm f/2.0 IS USM | £699.00 | 800mm f/5.6L IS USM | £10,299.00 |
| 40mm f/2.8 STM | £149.00 | TSE 17mm f/4.0L | £1,879.00 |
| 50mm f/1.2 L USM | £1,169.00 | TSE 24mm f/3.5L II | £1,649.00 |
| 50mm f/1.4 USM | £279.00 | TSE 45mm f/2.8 | £1,099.00 |
| 50mm f/1.8 II | £82.00 | TSE 90mm f/2.8 | £1,099.00 |
| 50mm f/2.5 Macro | £239.00 | 8-15mm f/4L Fisheye USM | £1,059.00 |
| EF-S 60mm f/2.8 Macro | £349.00 | EF-S 10-22mm f/3.5-4.5 USM | £619.00 |
| MP-E 65mm f/2.8 | £829.00 | EF-S 15-85mm f/3.5-5.6 IS USM | £549.00 |
| 85mm f/1.2L II USM | £1,629.00 | 16-35mm f/2.8L II USM | £1,099.00 |
| 85mm f/1.8 USM | £299.00 | 17-40mm f/4.0L USM | £579.00 |
| 100mm f/2 USM | £349.00 | EF-S 17-55mm f/2.8 IS USM | £749.00 |
| 100mm f/2.8 USM Macro | £422.00 | EF-S 17-85 f/4.0-5.6 IS USM | £334.00 |
| 100mm f/2.8L Macro IS USM | £689.00 | EF-S 17-85 IS (No packaging) | £289.00 |
| 135mm f/2.0L USM | £859.00 | EF-S 18-55mm f/3.5-5.6 IS II | £133.00 |
| 180mm f/3.5L USM Macro | £1,169.00 | EF-S 18-55mm IS II (No packaging) | £85.00 |
| 200mm f/2.0L IS USM | £4,699.00 | EF-S 18-135mm IS STM | £344.00 |

| | | | |
|---|---|---|---|
| 18-135mm IS (No packaging) | £299.00 | | |
| EF-S 18-200mm f/3.5-5.6 IS | £389.00 | | |
| 24-70mm f/2.8L II USM | £1,795.00 | | |
| 24-70mm f/4.0L IS USM | £1,269.00 | | |
| 24-105mm f/4.0L IS USM | £819.00 | | |
| 24-105mm IS (White Box) | £679.00 | | |
| 28-135mm f/3.5-5.6 USM IS | £359.00 | | |
| 28-300mm f/3.5-5.6L IS USM | £2,049.00 | | |
| EF-S 55-250mm f/4-5.6 IS II | £199.00 | | |
| 70-200mm f/2.8L IS II USM | £1,799.00 | | |
| 70-200mm f/2.8L USM | £959.00 | | |
| 70-200mm f/4.0L IS USM | £889.00 | | |
| 70-200mm f/4.0L USM | £483.00 | | |
| 70-300mm f/4.0-5.6 IS USM | £368.00 | | |
| 70-300mm f/4.0-5.6L IS USM | £1,129.00 | | |
| 70-300mm f/4.5-5.6 DO IS USM | £1,099.00 | | |
| 75-300mm f/4.0-5.6 Mk III | £189.00 | | |
| 75-300mm f/4.0-5.6 USM III | £219.00 | | |
| 100-400mm f/4.5-5.6L USM IS | £1,189.00 | | |
| 200-400mm f/4.0L USM IS | £11,999.00 | | |
| 1.4x III Extender | £395.00 | | |
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| EF 12 II Extension Tube | £79.00 | | |
| EF 25 II Extension Tube | £139.00 | | |

### Canon EF 100mm
f/2.8 Macro USM

A perfect portrait lens of the highest quality with macro capability.

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### Canon EF-S 17-85mm
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An excellent all purpose lens for EF-S mount EOS cameras

£20 Cashback

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### Canon EF 70-300mm
f/4-5.6 IS USM

An affordable telephoto zoom with Image Stabilizer

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- Fast printing
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| | |
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| | |
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| D5200 + 18-55 VR | £629.00 |

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24.2 MEGA PIXELS | 3.0" Screen | 4 FPS | LIVE VIEW | 1080p Full HD

| | |
|---|---|
| D3200 Body Only | £339.00 |
| D3200 + 18-55 VR | £399.00 |

See website for D3200 in Red!

Purchase a refurbished D3200 from only £279.00. See website for full details

## Nikon D90

12.3 MEGA PIXELS | 3.0" Screen | 4 FPS | LIVE VIEW | JPEG Movie

| | |
|---|---|
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| D90 + 18-105 VR (refurb) | £449.00 |

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## Nikon D7000

16.2 MEGA PIXELS | 3.0" Screen | 6 FPS | LIVE VIEW | 1080p Full HD

| | |
|---|---|
| D7000 Body Only | £599.00 |
| D7000 + 18-105 VR | £749.00 |
| D7000 + EN-EL15 | £656.00 |

Purchase a refurbished D7000 from only £479.00. See website for full details

## Nikon D7100

24.1 MEGA PIXELS | 3.2" Screen | 6 FPS | LIVE VIEW | 1080p Full HD

| | |
|---|---|
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| D7100 + WR-1 remote | £1,588.00 |

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| | |
|---|---|
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| D600 + 24-85 VR | £1,819.00 |
| D600 + SB-910 | £1,788.00 |

Purchase the D600 between 1st June & 31st July 2013 & claim £150 cashback

## Nikon D800

36.3 MEGA PIXELS | 3.2" Screen | 4 FPS | LIVE VIEW | 1080p Full HD

| | |
|---|---|
| D800 Body Only | £2,099.00 |
| D800 + 24-120 VR | £2,899.00 |
| D800 + EN-EL15 | £2,156.00 |

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## Nikon D4

16.2 MEGA PIXELS | 3.0" Screen | 11 FPS | LIVE VIEW | 1080p Full HD

| | |
|---|---|
| D4 Body Only | £4,249.00 |
| D4 + AF-S 85mm f/1.8 | £4,608.00 |
| D4 Body + EN-EL18 | £4,368.00 |

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## Nikon 1 S1 — £50 Cashback

10.1 MEGA PIXELS | 3.0" Screen | 60 FPS | SD card | 1080p Full HD

| | |
|---|---|
| S1 + 11-27.5mm | £435.00 |
| S1 Double Lens Kit | £575.00 |
| S1 + 11-27.5mm + Adobe Lightroom 4.0 | £514.99 |

Purchase the Nikon 1 S1 between 30th May & 4th Sept. & claim £50 cashback

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| AF-D 14mm f/2.8D | £1,099.00 |
| AF-D 16mm f/2.8D Fisheye | £629.00 |
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| AF-S 24mm f/1.4G ED | £1,489.00 |
| PC-E 24mm f/3.5D ED | £1,489.00 |
| AF-D 28mm f/2.8 | £245.00 |
| AF-S 28mm f/1.8G | £505.00 |
| AF-S 35mm f/1.4G | £1,299.00 |
| 35mm f2 AF Nikkor D | £259.00 |
| 35mm f/1.8 AF-S DX | £155.00 |
| AF-S 40mm f/2.8G ED Micro | £185.00 |
| PC-E 45mm f/2.8D ED | £1,393.00 |
| AF 50mm f/1.4D | £244.00 |
| AF-S 50mm f/1.4G | £289.00 |
| AF-D 50mm f/1.8 | £109.00 |
| AF-S 50mm f/1.8G | £155.00 |
| AF-S 60mm f/2.8G Micro ED | £404.00 |
| AF-S 85mm f/3.5G DX Micro | £375.00 |
| AF-D 85mm f/1.8D | £299.00 |
| AF-S 85mm f/1.8G | £379.00 |
| AF-S 85mm f/1.4G | £1,189.00 |
| AF-S 105mm f/2.8G VR IF-ED | £629.00 |
| PC-E 85mm f/2.8D ED | £1,339.00 |
| AF-DC 105mm f/2 Nikkor | £805.00 |
| AF-D 135mm f/2.0D | £1,029.00 |
| AF-D 180mm f/2.8 IF ED | £695.00 |
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| AF-S 200mm f/2G ED VR II | £4,109.00 |
| AF-S 300mm f/2.8G ED VR II | £4,045.00 |
| AF-S 300mm f/4 D IF-ED | £1,029.00 |
| AF-S 400mm f/2.8G ED VR | £6,595.00 |
| AF-S 500mm f/4G ED VR | £5,859.00 |
| AF-S 600mm f/4G ED VR | £7,069.00 |
| AF-S 800mm f/5.6E FL ED VR | See web |
| AF-S 10-24mm f/3.5-4.5G DX | £639.00 |
| AF-S DX 12-24mm f/4G IF-ED | £839.00 |
| AF-S 14-24mm f/2.8G ED | £1,315.00 |
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| AF-S 16-85mm f/3.5-5.6 DX VR | £439.00 |
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| AF-S 17-55mm f/2.8G IF-ED | £1,049.00 |
| AF-S 18-35mm f/3.5-4.5 G ED | See web |
| AF-S DX 18-55 f/3.5-5.6G II | £127.00 |
| AF-S 18-105mm f/3.5-5.6G VR | £234.00 |
| AF-S 18-200mm ED DX VR II | £599.00 |
| AF-S 18-300mm ED VR DX | £679.00 |
| AF-S 24-70mm f/2.8G ED | £1,245.00 |
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| AF-S 28-300mm ED VR | £659.00 |
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| AF-S 55-200mm f/4-5.6 VR | £129.00 |
| AF-S DX 55-300mm VR | £239.00 |
| AF-S 70-200mm f/2.8 VR II | £1,605.00 |
| AF-S 70-200mm f/4.0 VR | £1,099.00 |
| AF-S 70-300mm IF ED VR | £399.00 |
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## Pentax K-30

16.2 MEGA PIXELS | 3.0" Screen | 6 FPS | 1080p FULL HD | SD card

Up to £70 Cashback

| K-30 Body | K-30 + 18-55 WR |
|---|---|
| £439.00 | £529.00 |

Cashback available between 04.05.13 & 27.07.13

## Pentax K-5 II

16.3 MEGA PIXELS | 3.0" Screen | 7 FPS | 1080p FULL HD | SD card

Up to £85 Cashback

| K-5 II Body | K-5 II + 18-55 WR |
|---|---|
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12.7 MEGA PIXELS | 3.0" Screen | 4x | BRIGHT f/1.8 LENS | 1080p FULL HD | SD card

£40 Cashback

| MX-1 | See website for money saving deals |
|---|---|
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NEW!!

16.9 MEGA PIXELS | 3.0" Screen | APS-C SIZED SENSOR | BRIGHT f/2.8 LENS | 1080p FULL HD | SD card

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## Olympus E-PM2

16.1 MEGA PIXELS | 3.0" Screen | 12 ART FILTERS | 1080p FULL HD | SD card

| E-PM2 + 14-42 II | E-PM2 Twin lens kit |
|---|---|
| £399.00 | £489.00 |

Add a 8GB Flash Air Card for only £40.00

## Olympus E-PL5

16.1 MEGA PIXELS | 3.0" Screen | 12 ART FILTERS | 1080p FULL HD | SD card

| E-PL5 + 14-42 II | E-PL5 Twin lens kit |
|---|---|
| £499.00 | £598.00 |

Add a 8GB Flash Air Card for only £40.00

## Fujifilm X100s

16.3 MEGA PIXELS | 2.8" Screen | WIDE ANGLE | HYBRID VIEW FINDER | 1080p FULL HD | SD card

| X100s | X100s + NP-95 batt. |
|---|---|
| £999.00 | £1,033.00* |

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## Fujifilm X-Pro 1

16.3 MEGA PIXELS | 3.0" Screen | FUJIFILM X-MOUNT | HYBRID VIEW FINDER | 1080p FULL HD | SD card

| X-PRO 1 Body | X-PRO 1 + 35mm f/1.4 |
|---|---|
| £899.00* | £1,323.00* |

Add a X-Pro1 leather case for only £99.00*

## Olympus E-P5

16.1 MEGA PIXELS | 3.0" Screen | IS | 1080p FULL HD | SD card

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## Olympus XZ-2

12.0 MEGA PIXELS | 3.0" Screen | 4x | 1080p FULL HD | SD card

| XZ-2 - Black | + VF-3 Viewfinder |
|---|---|
| £349.00 | £495.00 |

Also available in white - See website for details

## Panasonic DMC-GH3

16.0 MEGA PIXELS | 3.0" Screen | Wi-Fi | 1080p FULL HD | SD card

| GH3 Body | GH3 + 12-35 |
|---|---|
| £949.00 | £1,699.00 |

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## Panasonic DMC-G5

16.0 MEGA PIXELS | 3.0" Screen | 6 FPS | 1080p FULL HD | SD card

| G5 Body | G5 + 14-42 X-zoom |
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## SIGMA
18-35mm f/1.8 DC HSM | A

The world's first standard zoom lens to achieve a maximum aperture of f/1.8 throughout the zoom range, the Sigma 18-35mm F1.8 DC HSM is a wide aperture, standard zoom-lens for digital single lens reflex cameras with APS-C size sensors*.

* – As of April, 2013.

Due from July 2013

Only £699.00 Pre-order & receive a **FREE** Sigma 72mm DG MC UV filter!

SRP £799.00

## SIGMA
17-70mm
f/2.8-4 DC Macro OS HSM

Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.

A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

Only £349.00 Sigma 72mm DG MC UV filter only **£29.00** with this lens!

SRP £449.99

## SIGMA
120-300mm
f/2.8 DG OS HSM

Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.

Only £2,799.00 Sigma 105mm DG MC UV filter only **£99.00** with this lens!

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| 10mm f/2.8 EX DC HSM (Fisheye) | £489.00 |
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| 24mm f/1.8 EX DG | £432.99 |
| 28mm f/1.8 EX DG | £359.99 |
| 30mm f/1.4 EX DC HSM | £259.00 |
| 50mm f/1.4 EX DG HSM | £379.00 |
| 50mm f/2.8 EX DG Macro | £269.00 |
| 70mm f/2.8 EX DG Macro | £369.00 |
| 85mm f/1.4 EX DG HSM | £669.00 |
| 105mm f/2.8 EX DG OS HSM | £549.00 |
| 150mm f/2.8 EX DG OS HSM | £699.00 |
| 300mm f/2.8 APO EX DG HSM | £2,319.99 |
| 500mm f/4.5 APO EX DG HSM | £3,849.99 |
| 800mm f/5.6 APO EX DG HSM | £4,349.99 |

### Wide Zoom Lenses

| | |
|---|---|
| 8-16mm f/4-5.6 DC HSM | £549.00 |
| 10-20mm f/4-5.6 EX DC HSM | £369.00 |
| 10-20mm f/3.5 EX DC HSM | £459.00 |
| 12-24mm f/4.5-5.6 DG HSM II | £679.00 |
| 17-50mm f/2.8 EX DC OS HSM | £489.00 |

### Standard Zoom Lenses

| | |
|---|---|
| 18-125mm f/3.8-5.6 DC OS HSM | £253.99* |
| 18-200mm f/3.5-6.3 DC OS HSM II | £256.00 |
| 18-250mm f/3.5-6.3 DC OS HSM | £389.00 |
| 24-70mm f/2.8 EX DG HSM | £599.00 |

### Telephoto Zoom Lenses

| | |
|---|---|
| 50-150mm f/2.8 APO EX DC HSM II | £749.00 |
| 50-200mm f/4-5.6 DC OS HSM | £99.99 |
| 50-500mm f/5-6.3 DG OS HSM | £999.00 |
| 70-200mm f/2.8 EX DG OS HSM | £899.00 |
| 70-300mm f/4-5.6 DG Macro | £99.99* |
| 70-300mm f/4-5.6 APO DG Macro | £150.00 |
| 70-300mm f/4-5.6 DG OS | £275.00 |
| 120-400mm f/4.5-5.6 DG OS HSM | £639.00 |
| 150-500mm f/5-6.3 DG OS HSM | £749.00 |
| 200-500mm f/2.8 EX DG APO | £12,799.99 |
| 300-800mm f/5.6 EX DG HSM | £5,498.00 |

### Teleconverters

| | |
|---|---|
| 1.4x EX DG Teleconverter | £199.99 |
| 2x EX DG Teleconverter | £234.99 |

See our website for the new 19mm, 30mm & 60mm Micro 4/3 lenses

### Summer Special!

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f/1.4 EX DC HSM
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46.0 MEGA PIXELS | 3.0" Screen | 5 FPS | MAG ALLOY BODY | CF card

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46.0 MEGA PIXELS | 3.0" Screen

DP3 Merrill £799.99 | NEW & NOW IN STOCK! | 3 day test drive available Call 01444 23 70 55 for details

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## Sony 35mm
f/1.8 OSS

E-Mount

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Add a Hoya 49mm UV filter for **only £13.99**

## Sony 18-200mm
f/3.5-6.3 DT

A-Mount

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Add a Hoya 62mm UV filter for **only £18.00**

## Sony 55-210mm
f/4.5-6.3 OSS

E-Mount

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Add a Hoya 49mm UV filter for **only £13.99**

## Sony 55-200mm
f/4-5.6 SAM Mk II

A-Mount

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Add a Hoya 55mm UV filter for **only £12.00**

## Tamron 70-300mm
f/4-5.6 Di LD

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Add a Hoya 62mm UV filter for **only £16.99**

## Tamron 18-270mm VC
f/3.5-6.3 Di-II PZD

In stock at only **£349.00**

Add a Tamron 62mm UV filter for **only £15.99**

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Exposure Meter for Flash & Ambient Light

In stock at only **£239.00**

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In stock at only **£269.00**

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|---|---|
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| Canon EOS-1D Mark III Body | £849.00* |
| Nikon D90 Body | £239.00* |
| Nikon D300s Body | £699.00* |
| Nikon AF-S 200-400mm f/4 VR II | £3,699.00* |
| Nikon AF-D 80-400mm VR | £549.00* |
| Sigma 18-125mm DC - Canon fit | £99.00 |
| Sigma 24-70mm f/2.8 - Pentax fit | £369.00 |
| Nikon 1 J1 Body | £159.00 |
| Nikon 1 10-30mm f/3.5-5.6 | £69.00 |
| Olympus E-PL3 Body - White | £159.00 |
| Sony 18-200mm f/3.5-6.3 E Mount | £419.00* |

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Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

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Nikon V2 and S1 Cashback* offer ends 04.09.13

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**D3200** Body **£319**

**D3200** + 18-55mm f3.5-5.6 G AF-S DX VR £399
**D3200** + 18-55mm VR + 55-300mm £673.05

**D5200** *Black, Red or Bronze*

24.1 megapixels · 5.0 fps · 1080p movie mode · £50 CASHBACK*

**D5200** Body **£549**

**D5200** + 18-55mm f3.5-5.6 G AF-S DX VR
£579 Inc Cashback*
Price you pay today £629
**D5100** From £336

Nikon D5200 & D600 Cashback* ends 31.07.13

**D600**

24.3 megapixels · 5.5 fps · Full Frame CMOS Sensor · £150 CASHBACK*

**D600** From **£1439**

**D600** Body £1289 Inc Cashback*
Price you pay today £1439
**D600** + 24-85mm f3.5-4.5 VR
£1673 Inc Cashback*
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CUSTOMER REVIEW: D600 Body
★★★★★ 'Superb replacement for D700'
Alphaman – N.W. England

## I AM: A Thrill-Seeker The New Nikon D7100

**D7100** NEW!

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to HI-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.

24.1 megapixels · 6.0 fps · 1080p movie mode

NEW! **D7100** Body £949
NEW! **D7100** + 18-105mm £1047

**NEW! D7100** From **£949**

**D800**

24.3 megapixels · 5.5 fps · Full Frame CMOS Sensor

**D800** From **£1989**

**D800** Body £1989
**D800E** Body £2349

**D4**

16.2 megapixels · 11.0 fps · Full Frame CMOS Sensor

**D4** Body **£4249**

**D4** Body £4249

**Nikon** D7000
- 16.2 MP • 39 AF Points • 6 FPS Shooting
- 1080p Full-HD Movie Recording

**D7000** Body £599
**D7000** + 18-105mm VR £739

**Nikon** Capture NX2
*System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details* £132.95
**Nikon** Capture NX2 Upgrade £84.99

## SONY

**NEX-6** *Black*

16.1 megapixels · 10.0 fps

**NEX-6** Body **£549**

**NEX-6** + 16-50mm PZ £629
**NEX-6** + 16-50mm PZ + 55-210mm £829
**NEX-5R** + 16-50mm PZ £499
**NEX-3N** + 16-50mm PZ £329
**NEX-7** Body *Black* £749
**NEX-7** + 18-55mm *Black* £849

RECOMMENDED LENSES:
**Sony** E 35mm f1.8 OSS £379
**Sony** E 10-18mm f4.0 OSS £699

**A77**

24.3 megapixels · 12.0 fps · 1080p movie mode

**A77** From **£799**

**A65** From £499.99
**A57** From £399
NEW! **A58** + 18-55mm £399
NEW! **A58** + 18-55mm + 55-200mm £534

RECOMMENDED LENSES:
**Sony** 50mm f1.4 £305
**Sony** 16-50mm f2.8 DT SSM £499
**Sony** 16-105mm f3.5-5.6 £479

**A99**

24.3 megapixels · 6.0 fps · Full Frame CMOS Sensor

**A99** From **£2099**

**A99** Body *Black* £2099

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## Panasonic

**G6** NEW!

16.05 megapixels · 7.0 fps · 1080p movie mode

**NEW! G6** Body **£549**

NEW! **G6** + 14-42mm £629
NEW! **G6** + 14-42mm + 45-150mm £799
NEW! **G6** + 14-140mm £949
NEW! **GF6** + 14-42mm £479
NEW! **GF6** + 14-42mm + 45-150mm £649

**GH3**

16.05 megapixels · 20.0 fps · 1080p movie mode

**GH3** Body **£949**

**GH3** + 14-140mm £1299
**GH3** + 12-35mm £1679
**GX1** + 14-42mm PZ RRP £749.99 £399

RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS £849
NEW! 14-140mm f3.5-5.6 Vario Power OIS £599

## OLYMPUS

**E-P5** *Silver, Black or White*

NEW! 16.1 megapixels · 9.0 fps

**NEW! E-P5** Body **£899**

NEW! **E-P5** + 14-42mm £999
NEW! **E-P5** + 17mm + VF-4 Electronic Viewfinder £1349
**E-PL5** + 14-42mm £485
**E-PL5** + 14-42mm + 40-150mm £649
**E-PM2** + 14-42mm £399
**E-PM2** + 14-42mm + 40-150mm £539

**OM-D E-M5** *Silver or Black*

16.1 megapixels · 9.0 fps · 1080p movie mode

**OM-D E-M5** From **£795**

**OM-D E-M5** Body £795
**OM-D E-M5** + 12-50mm £949

RECOMMENDED LENSES:
**Olympus** 12mm f2.0 ED Limited Edition £899
**Olympus** 17mm f1.8 £399
**Olympus** 75mm f1.8 PW EZ £729
**Olympus** 45mm f1.8 £218

## PENTAX

**K-5 II**

16.3 megapixels · 7.0 fps · 1080p movie mode

**K-5 II** Body **£699**

**K-5 II** + 18-55mm WR £799
**K-5 II** + 18-135mm WR £1049
**K-5 IIs** Body £859

**K-30** From £445
NEW! **K-500** From £449
NEW! **K-50** From £529

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**X-Pro1** *Black*

16.3 megapixels · 6.0 fps · 1080p movie mode

**X-Pro1** **£949**

A highly advanced mirrorless Camera with the addition of a newly developed 16 megapixel APS-C X-Trans CMOS sensor. The X-Pro1 is capable of delivering resolution that is parallel to a full-frame DSLR sensor.

**X-Pro1** Body £949

**X-E1** *Black or Silver*

16.3 megapixels · 6.0 fps · 1080p movie mode

**X-E1** From **£629**

**X-E1** Body £629
**X-E1** + 18-55mm £899

RECOMMENDED X-MOUNT LENSES:
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**Fujinon** 18mm f2.0 R £429
**Fujinon** 35mm f1.4 R £429
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**Fujinon** 18-55mm f2.8-4.0 OIS £499

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**100D** + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM **£729 Inc Cashback*** Price you pay today £769

EOS 100D: 18.0 megapixels, 4.0 fps, 1080p movie mode

**£40 CASHBACK***

*Correct at time of launch 21.03.13

**NEW! 100D** From **£479**

### Canon — Let your creativity grow with the 700D...

NEW!

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**700D** + 18-55mm f3.5-5.6 IS STM **£599 Inc Cashback*** Price you pay today £649
**700D** + 18-135mm f3.5-5.6 IS STM **£769 Inc Cashback*** Price you pay today £819
**700D** + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM **£909 Inc Cashback*** Price you pay today £959

EOS 700D: 18.0 megapixels, 5.0 fps, 1080p movie mode

**£50 CASHBACK***

Canon Summer Cashback* ends 31.07.13

**NEW! 700D** From **£549**

### Canon EOS 60D

18.0 megapixels, 5.3 fps, 1080p movie mode

**60D** From **£603**

| | |
|---|---|
| **60D** Body | £603 |
| **60D** + 18-55mm f3.5-5.6 IS II | £679 |
| **60D** + 18-135mm f3.5-5.6 IS | £799 |
| **60D** + 17-85mm f4.0-5.6 IS USM | £839 |

CUSTOMER REVIEW: 60D + 18-135mm f3.5-5.6 IS — '... a great camera to start your DSLR journey with!' Mr Swadge – Essex

### Canon EOS 7D

18.0 megapixels, 8.0 fps, 1080p movie mode

**7D** From **£1029**

| | |
|---|---|
| **7D** Body | £1029 |
| **7D** + 18-135mm f3.5-5.6 IS | £1279 |
| **7D** + 15-85mm f3.5-5.6 IS USM | £1499 |
| **7D** + 70-300mm f4.0-5.6 L IS USM | £2119 |

CUSTOMER REVIEW: 7D + 24-105mm f4.0 L IS USM — 'Great Canon DSLR upgrade' Mickeyblue – Yorkshire

### Canon EOS 6D

20.2 megapixels, 4.5 fps, 1080p movie mode, Full Frame CMOS sensor

**6D** From **£1595**

| | |
|---|---|
| NEW! **6D** Body | £1595 |
| NEW! **6D** + 24-105mm f4.0 L IS USM | £2195 |

CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM — 'Taking the leap to FX format' Maicy – Leicestershire

### Canon 5D Mark III

22.3 megapixels, 6.0 fps, 1080p movie mode, Full Frame CMOS sensor

**5D Mark III** From **£2335**

| | |
|---|---|
| **5D Mark III** Body | £2335 |
| **5D Mark III** + 24-105mm f4 L IS USM | £2975 |
| **5D Mark III** + 24-70mm f2.8 L USM II | £4130 |

CUSTOMER REVIEW: 5D Mark III + — 'Mind blowingly clear photography' Ziela – Ireland

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- 146.5cm Max Height
- 9.4cm Min Height

**6X Systematic Series:**

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| GT3542 LS | £674 |
| GT3542 XLS | £719.95 |
| GT4542 LS | £764 |
| GT5542 LS | £809.95 |
| GT5562 GTS | £1079.95 |

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**055XPROB**
- 178.5cm Max Height
- 10cm Min Height

**055 Series:**

| | |
|---|---|
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| 055XB | £113 |
| 055XPROB | £129 |
| 055CXPRO3 | £249 |
| 055CXPRO4 | £259 |

**GIOTTO**

**Silk Road YTL8353**
- 171cm Max Height
- 19cm Min Height

**SILK ROAD - 3D Column:**

| | |
|---|---|
| YTL9353 Aluminium | £114 |
| YTL9383 Aluminium | £124 |
| YTL8353 Carbon Fibre | £229 |
| YTL8354 Carbon Fibre | £239 |
| YTL8383 Carbon Fibre | £259 |
| YTL8384 Carbon Fibre | £269 |

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**Canon Speedlites:** 430EX II £205; 600EX-RT £469

**Macrolites:** MR-14EX £459; MT-24EX £729.99

**Nikon Speedlights:** SB700 £229; SB910 £339

**Kits:** R1 Close-Up £415; R1C1 £559

**SONY Flashguns:** NEW! HVL-F60AM £459; HVL-F43AM £219

**OLYMPUS Flashguns:** FL-300R £139.99; FL-600R £299

**Flashguns:** AF 540FGZ £349.99; AF 360FGZ £219.99

**Metz Flashguns:** 24 AF-1 £54.95; 44 AF-1 £129; 52 AF-1 £199; 58 AF-2 £249

**Macro flash:** 15 MS-1 £295.99

**SIGMA Flashguns:** EF 610 DG ST £119.99; EF 610 DG Super £159.99

EM-140 DG Macro Flash From £314.99

**Nissin Flashguns:** MG8000 £399; Di622 II £114.99; Di866 Mark II £199; MF18 £299

**SUNPAK Flashguns:** PZ42X £109.99; PF30X £69.99; 16R Pro £337.99

**SEKONIC:** Sekonic L-308s £139; NEW! Pro 478DR £324.99

**GOSSEN:** DigiPro F £159.99

**PocketWizard:** MiniTT1 £149; FlexTT5 £149; Plus III Set £229; PlusX Set £169.99

**Lowe pro:** Sand Bag £9.99

120cm Light Tent £49

Light Stands From £10.99

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**westcott:** Micro Apollo £25.99; Collapsible Umbrella Flash Kit £65

**Lastolite:** Ezybox Softbox £44.99; Ezybox Hotshoe From £89.99; EzyBalance Grey £18.99; Background Support £124.99; TriFlip Kits From £69.99; Urban Collapsible £165

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| | |
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| 75cm | £34.99 |
| 95cm | £59 |
| 120cm | £74.99 |

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EF 24mm f1.4L II USM ..... £1245
EF 24mm f2.8 IS USM ..... £625
TS-E 24mm f3.5 L II ..... £1639
EF 28mm f1.8 USM ..... £369
EF 35mm f1.4 L USM ..... £1059
EF 35mm f2.0 ..... £208
EF 35mm f2.0 IS USM ..... £699
EF 40mm f2.8 STM ..... £159
TS-E 45mm f2.8 ..... £1099
EF 50mm f1.2 L USM ..... £1169
EF 50mm f1.4 USM
£259 Inc £20 Cashback*
Price you pay today £279
EF-S 60mm f2.8 USM Macro
£329 Inc £20 Cashback*
Price you pay today £349
MP-E 65mm f2.8 1-5x Macro ..... £799
EF 85mm f1.8 USM ..... £299
TS-E 90mm f2.8 ..... £1099
EF 100mm f2.8 USM Macro
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EF 135mm f2.0 L USM ..... £859
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EF 200mm f2.8 L USM II ..... £599
EF 300mm f2.8 L IS USM II ..... £5145
EF 300mm f4.0 L IS USM ..... £1099
EF 400mm f5.6 L USM ..... £1058
EF 500mm f1.4 L IS USM II ..... £7765
EF 8-15mm f4.0 L USM Fisheye ..... £1059
EF-S 10-22mm f3.5-4.5 USM ..... £619
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EF 16-35mm f2.8 L USM II ..... £1099
EF 17-40mm f4.0 L USM ..... £579
EF-S 17-55mm f2.8 IS USM
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Price you pay today £749
EF-S 17-85mm f4.0-5.6 IS USM
£314 Inc £20 Cashback*
Price you pay today £334
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EF-S 18-200mm f3.5-5.6 IS
£349 Inc £40 Cashback*
Price you pay today £389
EF 24-70mm f2.8 L USM II ..... £1795
EF 24-105mm f4.0 L IS USM ..... £819
EF 28-135mm f3.5-5.6 IS USM ..... £359
EF-S 55-250mm f4.0-5.6 IS II ..... £199
EF 70-200mm f2.8 L IS USM II ..... £1799
EF 70-200mm f4.0 L USM ..... £483
EF 70-200mm f4.0 L IS USM ..... £889
EF 70-300mm f4.0-5.6 IS USM
£348 Inc £20 Cashback*
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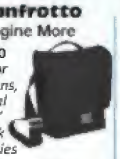

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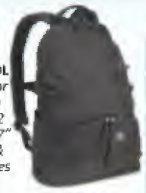

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50-500 F4/5.6 OS HSM..... £999
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70-300 4.5/5.6 APO DG mac ... £149
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**G6 body..... £549**
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45mm F2.8 OIS..... £589
45-150 F4/5.6 OIS..... £229
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60mm f2.4 XF ..... **£459**
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**70-300mm F4/5.6 Di VC USD..... £299**
**90mm f2.8 Di macro..... £369**
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**Kenko Pro 300 1.4x DG X..... £199**
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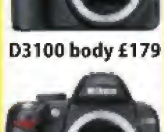

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Cambo Wide Super Angulon 65 F5.6 kit see web.....£1499
chneider Sup Ang 90 F8...£299
Pollaroid back.....£49
Toyo 8x7 RFH.....£129
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Fidelity double dark sl ea£15

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ETRS + 75 PE + 120 back + AEII prism.....£349
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100 F4 PE.....£229
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135 F4 PE.....£249
150 F3.5 E.....£89
150 F3.5 PE M- Box.....£149
200 F4.5 PE.....£179
500 F8 EII.....£449
2x extender E.....£139
E14 ext tube.....£49
120 RFH.....£69
Pollaroid Back.....£29
Rotary prism.....£149
AEIII Prism.....£179
AEII Prism.....£89
WLF.....£49
Plain Prism E.....£39
Angle viewfinder E.....£179
Winder EII.....£199
Winder.....£79
M bracket.....£69
Speed Grip E.....£49
Tripod adapter E.....£59
Metz SCA 386.....£49

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SQ + 80 + RFH.....£249
65 F4 PS Boxed.....£149
110 F4 PS macro...£279/399
135 F4 PS M-.....£249
150 F3.5 S.....£79
150 F4 PS.....£149/199
200 F4.5 PS M- box.....£199
2x PS converter M-.....£219
Pollaroid back.....£49
120 RFH.....£79
Waist level finder.....£69
Plain Prism S Boxed.....£79
AE Prism Early.....£99
ME Prism Finder.....£99
Metz SCA 386.....£49
Lens Hood 65-80.....£20
Pro shade S box.....£49
Motorwinder.....£199
Speed grip S.....£99

**BRONICA GS 6x7 USED**
150 F4 PG M-.....£129
G18 Ext Tube box.....£69
Pollaroid Back.....£39
Speed Grip.....£89
AE Prism Finder G.....£129
AE Rotary Prism.....£169

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1DX Mint unused.....£4499
1D MKIV body box.....£2499
1D MKIV body.....£2199
1D MKIII body.....£899
1DS MKII body.....£699
7D body box.....£749/799
5D MK I body.....£499
50D body.....£399
40D body.....£199
30D body.....£169
20D body.....£149
500D body.....£249
450D body.....£199
400D body.....£149
EOS 1000D body.....£149
BG-E2N....£69 BG-E3.....£39
BG-E4 (5D MKI).....£69
G10 compact.....£199
G9 compact.....£169
G1X compact box.....£299
SX30 compact box.....£99
SX1 IS compact M- box.....£99
S3 IS compact.....£69

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EOS 1n RS body.....£299
EOS 1N body.....£129
EOS 3 + PB-E2.....£169
EOS 3 body.....£129/199
EOS 5 or 30 body ea.....£39
EOS 300 or 500 body ea£20
EOS 50E body.....£20
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17-55 F2.8 EFS.....£589
18-55 F3.5/5.6 IS EFS.....£79
18-55 F3.5/5.6 EFS.....£59
18-135 F3.5/5.6 IS.....£239
18-200 F3.5/5.6 IS.....£349
20 F2.8 M- box.....£329
24-70 F2.8 L MKI M-.....£949
24-105 F4 L Mint.....£649
28 F1.8 U M- box.....£279
28-90 F4/5.6 UII.....£89
28-200 F3.5/5.6 U.....£199
35-70 F3.5/4.5.....£69
50 F1.4 U M-.....£239
50 F1.8 MKII.....£69
55-200 F4/5.6 UII.....£69
60 F2.8 macro EFS.....£279
70-200 F2.8 IS U L II..£1599
70-200 F2.8 IS U L.....£1199
70-200 F4 IS U L.....£769
70-200 F4 L M- box.....£449
70-300 F4/5.6 IS U.....£299
80-200 F4.5/5.6 II.....£49
90 F2.8 TSE.....£749
100-400 F4.5/5.6 L M- £1099
100-400 F4.5/5.6 L.....£999
135 F2.8 soft.....£169
180 F3.5 U L.....£849
300 F2.8 IS L UII M-...£4499
300 F2.8 IS L U.....£3299
300 F4 IS U L.....£799
500 F4 IS L U.....£4999
1.4x conv MKII.....£249
2x ext MKII.....£199
2x extender MKI.....£149
Ext tube 25 MKII.....£99
Teleplus 2x DG conv.....£89
NCE2 charger.....£99
BP-300 grip.....£39
BP-200 grip.....£20
BP-50 grip.....£20
LC-5 wireless kit.....£179
LC-4 wireless kit.....£119
PB-E1.....£69
Angle finder C.....£139

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8-16 F4.5/5.6 DC M-.....£479
10-20 F4/5.6 DC.....£289
18-50 F2.8 EX DC.....£199
18-125 F3.8/5.6 DC OS...£199
18-125 F3.8/5.6 DC.....£149
18-250 F3.5/6.3 DC OS..£219
24-70 F2.8 EX DG.....£349
50 F1.4 EX DG.....£299
50-500 F4/6.3 EX DG.....£599
50-500 F4/6.3 EX.....£549
70-300 F4/5.6 DG.....£69
105 F2.8 EX DG.....£319
120-300 F2.8 EX DG HSM £999
120-400 F4/5.6 DG OS box£499
135-400 F4.5/5.6.....£299
150-500 F5/6.3 DG OS...£649
170-500 F5/6.3.....£399
1.4x conv EX.....£129
2x conv EX DG.....£179

**OTHER CAF USED**
CZ 35 F2 ZE box.....£599
TAM 18-250 F3.5/6.3.....£199
TAM 28-300 F3.5/6.3 Di..£199
TAM 55-200 F4/5.6.....£49
TAM 70-300 F4/5.6.....£69
TAM 90 F2.8.....£219/269
TAM 180 F3.5 Di M-.....£439
TOK 100 F2.8 ATX M-...£329
Kenko Pro 300 1.4x DG£149
Kenko Pro 300 2x DG X£149
Kenko Pro 300 2x DG...£119
Kenko ext tube set Mint £119

**CANON FLASH USED**
270EX box.....£99
420EX..£89 430EX box£139
430EX II.....£169
550EX...£229 580EX...£299
ML-3 ring not digital.....£89
Sigma EM140G ring.....£199

**CANON MF FD USED**
T90 Body M-.....£149
T90 Body.....£69
A1 body.....£79/179
AE1 body blk/chr.....£49
AE1-P chrome body.....£69
AV1 chr body.....£49
24 F2.8.....£49
BL 28 F2..£129 28 F2.8 £49
35-70 F3.5/4.5.....£39
35-105 F3.5.....£99
35-105 F3.5/4.5.....£99
BL 50 F1.4.....£49
50 F3.5 Macro.....£89
50 F3.5 Mac + Tube.....£119
70-210 F4.....£69
85 F1.2 L.....£499
85 F1.8.....£169
100 F4 Macro + tube.....£249
135 F2.8.....£99
135 F3.5...£29 200 F4...£49
200 F2.8.....£199
2X A Extender.....£99
2X B Extender.....£69
TOK 60-300 F4/5.6.....£69
Motor drive MA.....£69
Winder A.....£29
Angle finder B.....£69
AE power winder FN.....£79
AE motor drive FN + battery pack.....£149
Auto bellows FD.....£99
Auto bellows FL + slide duplicator.....£89
WLF early F1.....£99

**CANON FLASH USED**
199A.....£59 244T.....£29
299T.....£49 300TL.....£49

**CONTAX RF USED**
G2 body Titanium box..£399
28 F2.8 Titanium.....£299
35-70 F3.5/5.6 tit box...£399
90 F2.8 titanium.....£299
TLA200 Titanium.....£69
TLA30 flash.....£29

**FUJI DIGITAL USED**
S3 body box.....£149
X-Pro 1 body M-.....£749
X-E1 body Mint box.....£499
X-E1 body M- box.....£449
XS1 M- box.....£299
18 F2 XF R M- box.....£339
18-55 F2.8/4 OIS M-.....£449
60 F2.4 XF R M-.....£369
ERC for X-Pro1.....£99
HS30 camera.....£169

**FUJI MED FORMAT USED**
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180 F6.7 GX617 box...£1199
250 F5.6 GX680.....£199
GA645ZI M- box.....£599
GA645 M-.....£399
GSW690II.....£799
GW690II.....£399

**FUJI 35MM USED**
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**GITZO USED**

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G1178M.....£79
G2180.....£129
G2272M.....£149
G2780FQR green.....£149
GH1720FQR.....£139
GH1720QR.....£149
GH1780FQR.....£129
GH1780QR.....£149
GH2750.....£139
GH2750QR.....£139
GH2780QR.....£199
GH2781T.....£99
GH2781TQR.....£99
GH3780QR.....£199
GH5380SQR.....£179

**TRIPOD LEGS**
G1348 II.....£249
GT0531.....£199
GT1840C.....£199
GT2341L.....£199
GT2531.....£279
GT2531EX.....£359
GT2532S.....£339
GT2540FT.....£POA
GT2540T.....£279
GT2540F.....£399
GT2540FL.....£429
GT2540LLVL.....£399
GT2541EX.....£339
GT3320BS.....£199
GT3330.....£249

**HASSELBLAD XPAN USED**
XPan II + 45 F4.....£1499
XPan I + 45 F4.....£799
30 F5.6 M- box.....£1699
90 F4.....£299
Fuji 90 F4 box.....£249

**HASSELBLAD 6x6 USED**
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203FE chrome body.....£899
503CXI chrome body.....£499
500CM + 80CF F2.8 + A12 blk/chr.....£699
500CM body.....£199
PM90 prism.....£199
PME prism box.....£149
45 Prism late.....£149
WLF early.....£49
A12 latest blk/chr.....£199
A12 late blk/chr.....£149
E12 blk.....£249
Polaroid 100 back box.....£69
503CW winder box.....£249
50 F2.8 FE M-.....£699
50 F4 black T*.....£299
250 F4 FE M- box.....£599
50 F2.8 CE M- box.....£699
50 F4 CF FLE.....£699
50 F4 CF.....£499
50 F4 black T*.....£299
80 F2.8 CF M-.....£499
150 F4 chr.....£169
150 F4 CFI.....£549
150 F4 CF.....£349
160 F4.8 CB M- box.....£399
Vivitar 2x conv.....£69

**LEICA DIGITAL USED**
Digilux 3 box.....£399

**LEICA M/COMPACT USED**
Illg + 5cm f2 + erc.....£999
M6 chr body.....£799
M3 chr d/wind + ERC..£649
21 F2.8 blk ASP M- box.£1899
28 F2.8 M- box.....£899
35 F2 blk ASP M- box £1499
50 F2 chr.....£999
CF flash.....£69
SF20 flash.....£79

**LEICA SLR USED**
R4 body chr.....£149
35-70 F4 ROM M- box.£579

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Gossen Lunasix III.....£79
Minolta Flashmeter V...£179
Minolta Autometer IVF..£179
Sekonic L308.....£99

**LOWEPRO USED**
Pro Runner 450AW.....£79
Lens Trekker 600AW.....£99
Dryzone 200 yellow/blk £179
Pro Trekker AW.....£99

**MAMIYA 645 AF USED**
55 F2.8 AFD M- box.....£349
55-110 F4.5 M- box.....£549

**MAMIYA 645 USED**
645 Pro + 80 F2.8 N + 120 RFH + prism.....£349
645 Pro TL + 80 + RFH + plain prism.....£349
645 Pro TL, inc 80 F2.8 N + AE Prism + Pro Winder...£449
645 Pro SV kit.....£299
645 Pro TL Body.....£199
645E body.....£169
645 Super comp.....£199
645 Super body.....£99
45 F2.8 N M- Box.....£179
50 F4 shift.....£399
55 F2.8 N.....£99
55-110 F4.5.....£249
70 2.8 C leaf.....£99
105-210 F4.5 ULD C.....£249
110 F2.8 N.....£99
110 F2.8 C.....£79
120 F4 macro M-.....£369
150 F3.5 N.....£99
210 F4 N M-.....£129
300 F5.6 N ULD-C M-.....£199
2x converter N.....£119
Ext Tube 1, 2, 3S each...£29
Teleplus/Viv 2x conv ea..£49
FE401 AE prism box.....£179
AE prism 645 Super.....£129
Plain prism (645 Super).£69
WLF (Super/Pro TL).....£69
Polaroid Back HP401.....£39
Polaroid back.....£39
120 Insert.....£20
HA401 120 RFH Box.....£49
120 Back £39 Winder.....£79

**MAMIYA TLR 6x6 USED**
C330 S B/O + WLF.....£269
C330 F Body + WLF.....£149
65 F3.5 box late.....£199
180 F4.5.....£169
Parallaxmander.....£89
CDS Mag Hood box.....£129

**MAMIYA 7 RF 6x7 USED**
7II body.....£849
7I body.....£499
50 F4.5 L + VF.....£849
65 F4 box.....£599
80 F4 box.....£599
150 F4.5 M-.....£449
210 F8 + VF box M-.....£599
Polarising filter.....£110
Panoramic kit.....£49

**MAMIYA RB 6x7 USED**
Pro SD + 127 KL + RFH + WLF.....£599
Pro S body.....£149
Pro S body scruffy.....£99
Prism early.....£99
WLF...£79 Chimney.....£69
120 645V back.....£99
Pro S Polaroid back.....£69
Pro SD Polaroid back.....£69
50 F4.5 C.....£269
180 F4.5 KL M-.....£249
180 F4.5 C.....£99
250 F4.5 KL M- box.....£249
45mm tube SD M-.....£99
Ext tube 2.....£69

**MAMIYA RZ 6x7 USED**
RZ Pro II body.....£299
RZ Pro body.....£149
50 F4.5 W M-.....£269
50 F4.5 ULD M- box.....£699
65 f4 M- box.....£329
140 f4.5 W M- macro.....£349
180 F4.5 M-.....£179
No 1 or No 2 ext tube ea £69
FE701 prism AE.....£249
AE prism early.....£99
Pro II Polaroid back.....£69
120 back Pro 1.....£39
Pro shade.....£49
Pro AE hood.....£119

**MANFROTTO USED**
028B.....£199
055XPROB.....£99
055CXPRO3.....£179
190XPROB.....£79
190CXPRO4.....£149

**METZ USED**
45CL4D mint box unused £279
45CL4 AA battery.....£59
45CL1 AA battery.....£45

**MINOLTA/SONY DIGITAL USED**
Sony A580 body.....£379
Sony A550 body box.....£349
Sony A350 body.....£179
Sony A200 body.....£149
Sony RLAM ringlight.....£199
Sigma EF530DG Super...£99
Minolta VC7D grip.....£99

**MINOLTA/SONY AF USED**
Dynax 7 body M- box.....£149
Dynax 7xi body.....£49
Dynax 700Si + VC700.....£69
Dynax 700Si body.....£49
Dynax 505Si body.....£29
Dynax 505Si Super body..£29
Dynax 404Si body.....£29
24-105 F3.5/4.5.....£149
28-105 F3.5/4.5.....£99
35-70 F4.....£69
35-105 F3.5/4.5 M-.....£99
50 F1.7.....£79
50 F2.8 macro.....£199
70-210 F4.....£99
70-210 F4.5/5.6.....£69
75-300 F4.5/5.6.....£89
100-300 F4/5.6 APO box £179
100-300 F4/5.6.....£129
300 F2.8.....£2499

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18-70 F3.5/5.6 DT.....£69
18-200 F3.5/6.3 DT.....£239
18-250 F3.5/6.3 box.....£319
30 F2.8 SAM.....£119
50 F2.8 macro.....£269
55-200 F4/5.6 M-.....£99
70-300 F4.5/5.6 G SSM..£579
75-300 F4.5/5.6 M-.....£139

**SIGMA MIN/SONY AF USED**
17-35 F2.8 EX.....£149
18 F3.5 box.....£129
18-35 F3.5/4.5.....£69
18-125 F3.5/5.6 DL box...£99
21-35 F3.5/4.2.....£129
28-300 F3.5/6.3.....£99
50 F1.4 EX DG M- box..£269
55-200 F4/5.6.....£69
70 F2.8 EX DG.....£279
70-200 F2.8 DG OS M- £729
180 F3.5 EX.....£429
500 F4.5 EX.....£POA
600 F8.....£349
1.4x EX DG conv.....£149
1.4x EX conv.....£99
2x EX DG conv M- box £149
2x EX conv.....£99
TAM 17-50 F2.8 XR DIII£249
TAM 28-75 XR Di box..£229
TAM 55-200 F4/5.6 di.....£49
TAM 90 f2.8.....£199
TOK 11-16 F2.8 ATX Pro..£379
Teleplus 1.4x conv.....£69
Teleplus 2x conv.....£99
Kenko 1.4x Pro 300DG £149
Sony angle finder.....£89
VC700 (700/300Si).....£29
VC600 (600Si).....£29
Min 3600HSD flash.....£79
Min 5200i.....£49
Min 5400HS.....£69
Min 5600HSD M-.....£189

**NIKON DIGITAL AF USED**
D3X body box.....£2699
D3 body.....£1399
D2X body box.....£449
D800E body M-.....£1899
D800 body.....£1699
D700 body.....£1299
D300s body.....£549
D300 body.....£349
D200 body box.....£199
D100 body box.....£99
D90 body box.....£249
D80 body.....£199
D70 body..£99 D40 body £99
D5100 body M-.....£249
D5000 body.....£179
D3100 body M-.....£179
D3000 body M- box.....£99
EH-6 mains charger.....£59
MBD-10 box.....£99
MBD-80 box.....£89
MBD-200 box.....£69
Coolpix P7100 M-.....£219
Coolpix P100.....£149
Coolpix P500.....£99

**NIKON AF USED**
F5 body M- box.....£399
F5 body box.....£299
F5 body scruffy.....£199
F100 + MB-15.....£149
F80 body black.....£69
F90X/F801/801s body ea£49
F55/F65/F601 body each£29
12-24 F4 AFS DX M-.....£579
14-24 F2.8 AFS M- box £1099
17-55 F2.8 AFS DX.....£749
18-55 F3.5/5.6 VR M-.....£79
18-55 F3.5/5.6.....£69
18-70 F3.5/4.5 DX.....£119
18-105 F3.5/5.6 VR.....£139
18-135 F3.5/5.6 AFS.....£149
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24-120 F3.5/5.6 VR.....£299
24-120 F3.5/5.6 D.....£149
28 F2.8 AF N.....£119
28-80 F3.5/5.6 G.....£49
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35-70 F2.8 AFD.....£299
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50 F1.4 AF G.....£239
50 F1.4 AFD box.....£199
50 F1.8 AFD.....£99
55-200 F4/5.6 AFS VR...£119
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55-300 F4.5/5.6 VR.....£199
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TC17EII M- box.....£259
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17-70 F2.8/4.5 DC.....£99
18-50 F2.8 EX DC.....£199
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18-125 F3.8/5.6 DC.....£99
18-200 F3.5/6.3 DC OS £199
18-250 F3.5/6.3 EX DC mac..£239
18-250 F3.5/6.3 DC OS..£229
24-70 F2.8 EX DG...£249/349
28-200 F3.5/5.6.....£129
28-300 F3.5/6.3.....£99
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50-500 F4/6.3 EX DG.....£549
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70-200 F2.8 EX DG.....£429
70-300 F4/5.6 APO mac DG £99
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120-300 F2.8 EX DG HSM £999
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150-500 F5/6.3 EX DG OS £579
300 F2.8 EX.....£999
500 F4.5 EX DG HSM..£2799
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28-200 XR Di mint box...£119
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TOK 16-50 F2.8 ATX Pro...£439
TOK 35 F2.8 mac M-.....£199
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Teleplus Pro 300DGX 2x...£149

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SB-26.....£69 SB-27.....£49
SB-28.....£69 SB-28DX £69
SB-29.....£99 SB-30.....£49
SB-80DX.....£69
SB-400.....£89 SB-600..£189
SB-800.....£199
SB-900 M- box.....£269
SB-8A...£99 SD-8 box..£69
MB-10 (F90X).....£99
MB-15 (F100).....£49
MB-40 fits F6 M- box.....£179
MC-30.....£49 MC-36.....£99
ML-3 remote M- box.....£169
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35 F2.8 LTD M-.....£299
40 F2.8 LTD M-.....£279
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OM-1n body.....£149
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OM-10 chr or blk body ea £49
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28 F3.5.....£49
35-70 F3.5/4.5.....£99
35-70 F4.....£89
35-105 F3.5/4.5.....£129
50 F1.4.....£99
50 F3.5 macro.....£99
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200 F4.....£89
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F280 flash £69 T32 flash £39
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Man ext tube 7/14/25 ea..£15
Auto ext tube 14.....£20

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G3 Olympic kit M- box..£399
G3 body box.....£199
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GF3 body mint box.....£149
GF2 body box.....£99
GF1 body box.....£79
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14-45 F3.5/5.6.....£149
14-50 F3.5/5.6 OIS.....£299
14-140 F4/5.6 M- box...£449
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28-90 F3.5/5.6 FA.....£69
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35-105 F4/5.6.....£79
40 F2.8 Limited.....£279
70 F2.8 Limited.....£379
70-200 F4/5.6.....£79
70-300 F4/5.6.....£79
80-200 F4.7/5.6.....£49
100-300 F4/5.6.....£99
AF200G Mint.....£49
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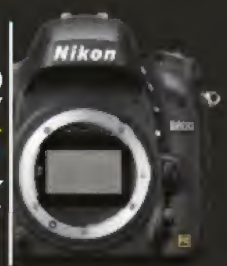


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| T0791-T0796 Set of 6 | £74.99 set of 6 | Check Website. | Photo 1400 |
| T0791/2/3, each | £12.99 10ml | Check Website. | ***Owl Inks*** |
| T0794/5/6, each | £12.99 10ml | Check Website. | |
| T0801-T0806 Set of 6 | £51.99 set of 6 | £19.99, 3 sets for £57.99 | Photo P50, PX650/660/700W/710W/720WD, |
| T0801/2/3, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | PX730WD/800FW/810FW/830FWD/830FWD |
| T0804/5/6, each | £8.99 7.4ml | £3.99 13ml, 3 for £10.99 | R265/285/360, RX560/585/685 |
| T0870-T0879 Set of 8 | £74.99 set of 8 | Check Website. | Photo R1900 |
| T0870 Gloss | £7.99 11.4ml | Check Website. | ***Flamingo Inks*** |
| T0871/2/3/4, each | £9.99 11.4ml | Check Website. | |
| T0877/8/9, each | £9.99 11.4ml | Check Website. | |
| T0961-T0969 Set of 8 | £74.99 set of 8 | Check Website. | Photo R2880 |
| T0961/2/3/4/5, each | £9.99 11.4ml | Check Website. | ***Husky Inks*** |
| T0966/7/8/9, each | £9.99 11.4ml | Check Website. | |
| T1281-T1284 Set of 4 | £29.99 set of 4 | £14.99 set of 4 | S22, SX125/130, SX420W/425W/445W, |
| T1281 Black | £7.99 5.9ml | £4.99 13ml | BX305F |
| T1282/3/4, each | £7.99 3.5ml | £3.99 10ml | ***Fox Inks*** |
| T1291-T1294 Set of 4 | £42.99 set of 4 | £16.99 sets of 4 | SX420W/425W/445W/525WD/620FW, |
| T1291 Black | £10.99 11.2ml | £5.49 16ml | BX305F/320FW/525WD/535WD/625FWD/630FW, |
| T1292/3/4, each | £10.99 7ml | £4.49 13ml | BX635FWD/BX925FWD/BX935FWD, B42WD |
| T1571-9, each | £20.99 25.9ml each or £164.99 set of 8 | | Photo R3000 ***Turtle Inks*** |
| T1591-9, each | £14.99 17ml each or £107.99 set of 8 | | Photo R2000 ***Kingfisher Inks*** |
| T5591-6, each | £13.99 13ml each or £74.99 set of 6 | | Photo RX700 ***Penguin Inks*** |
| T5801-9, each | £41.99 80ml each or £329.99 set of 8 | | Photo Pro 3800, 3880 |
| No.16 Set of 4 | £24.99 set of 4 | £14.99 set of 4 | Workforce WF-2010W, 2510WF, 2520NF, |
| No.16 Black | £7.99 5.4ml | £4.99 18ml | 2530WF, 2540WF |
| No.16 C/M/Y, each | £5.99 3.1ml | £3.99 13ml | ***Fountain Pen Inks*** |
| No.16XL Set of 4 | £44.99 set of 4 | £14.99 set of 4 | Workforce WF-2010W, 2510WF, 2520NF, |
| No.16XL Black | £14.99 12.9ml | £4.99 18ml | 2530WF, 2540WF |
| No.16XL C/M/Y, each | £11.99 6.5ml | £3.99 13ml | ***High Capacity Fountain Pen Inks*** |
| No.18 Set of 4 | £22.99 set of 4 | £14.99 set of 4 | Expression Home XP30, XP102, XP202, XP205 |
| No.18 Black | £7.99 5.2ml | £4.99 18ml | XP302, XP305, XP402, XP405 |
| No.18 C/M/Y, each | £5.99 3.3ml | £3.99 13ml | ***Daisy Inks*** |
| No.18XL Set of 4 | £46.99 set of 4 | £14.99 set of 4 | Expression Home XP30, XP102, XP202, XP205 |
| No.18XL Black | £14.99 11.5ml | £4.99 18ml | XP302, XP305, XP402, XP405 |
| No.18XL C/M/Y, each | £11.99 6.6ml | £3.99 13ml | ***High Capacity Daisy Inks*** |
| No.24 Set of 6 | £44.99 set of 6 | NEW | Expression Photo XP750, XP850 |
| No.24 B/LC/LM, each | £7.99 5.1ml | NEW | ***Elephant Inks*** |
| No.24 C/M/Y, each | £7.99 4.6ml | NEW | |
| No.24XL Set of 6 | £69.99 set of 6 | NEW | Expression Photo XP750, XP850 |
| No.24XL B/LC/LM, each | £11.99 9.8ml | NEW | ***High Capacity Elephant Inks*** |
| No.24XL C/M/Y, each | £11.99 8.7ml | NEW | |
| No.26 Set of 4 (no PB) | £30.99 set of 4 | NEW | Expression Premium XP600, XP605, XP700, |
| No.26 Black | £8.99 6.2ml | NEW | XP800 |
| No.26 Photo Black | £7.99 4.7ml | NEW | ***Polar Bear Inks*** |
| No.26 C/M/Y, each | £7.99 4.5ml | NEW | |
| No.26XL Set of 4 (no PB) | £54.99 set of 4 | NEW | Expression Premium XP600, XP605, XP700, |
| No.26XL Black | £14.99 12.1ml | NEW | XP800 |
| No.26XL Photo Black | £13.99 8.7ml | NEW | ***High Capacity Polar Bear Inks*** |
| No.26XL C/M/Y, each | £13.99 9.7ml | NEW | |

*If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.*

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| BCi6 B/C/M/Y 15ml | £2.99 |
| BCi6 PC/PM/R/G 15ml | £2.99 |
| PGi5 Black 29ml | £4.99 |
| CLi8 B/C/M/Y/PC/PM 15ml | £3.99 |
| PGi520 Black 19ml | £4.99 |
| CLi521 B/C/M/Y/GY 9ml | £3.99 |
| PGi525 Black 19ml | £4.99 |
| CLi526 B/C/M/Y/GY 9ml | £3.99 |
| PG37 Black 12ml | £9.99 |
| PG40 Black 26ml | £13.99 |
| PG50 Black 28ml | £12.99 |
| PG510 Black 11.5ml | £13.99 |
| PG512 Black 18ml | £14.99 |
| PG540XL Black 21ml | £13.99 |
| CL38 Colour 12ml | £12.99 |
| CL41 Colour 16ml | £16.99 |
| CL51 Colour 24ml | £14.99 |
| CL512 Colour 11.5ml | £15.99 |
| CL513 Colour 15ml | £16.99 |
| CL541XL Colour 15ml | £15.99 |

### Canon Originals

| | |
|---|---|
| BCi3e Black 26ml | £11.99 |
| BCi6 All colours, 13ml, each | £8.99 |
| PGi5 Black 26ml | £12.99 |
| CLi8 All colours, 13ml, each | £10.99 |
| CLi42 All colours, 13ml, each | £10.99 |
| CLi42 Set of 8 | £79.99 |
| PGi9 All colours, 14ml, each | £9.99 |
| PGi9 Set of 10 | £89.99 |
| PGi29 All colours, 36ml, each | £22.99 |
| PGi29 Set of 12 | £269.99 |
| PGi72 All colours, 14ml, each | £10.99 |
| PGi72 Set of 10 | £99.99 |
| PGi520 Black 19ml | £10.99 |
| CLi521 B/C/M/Y/GY 9ml | £9.99 |
| PGi520/CLi521 Set of 5 | £46.99 |
| PGi525 Black 19ml | £10.99 |
| CLi526 B/C/M/Y/GY 9ml | £9.99 |
| PGi525/CLi526 Set of 5 | £46.99 |
| PGi550 Black 15ml | £10.99 |
| CLi551 B/C/M/Y/GY 7ml | £8.99 |
| PGi550/CLi551 Set of 5 | £42.99 |
| PG37 Black 11ml | £11.99 |
| PG40 Black 16ml | £14.99 |
| PG50 Black 22ml | £21.99 |
| PG510 Black 9ml | £11.99 |
| PG512 Black 15ml | £16.99 |
| PG540XL Black 21ml | £17.99 |
| CL38 Colour 9ml | £15.99 |
| CL41 Colour 12ml | £18.99 |
| CL51 Colour 21ml | £25.99 |
| CL52 Photo 21ml | £19.99 |
| CL511 Colour 9ml | £15.99 |
| CL513 Colour 13ml | £20.99 |
| CL541XL Colour 15ml | £19.99 |

*Many more in stock!*

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| No.15 Black 46ml | £4.99 |
| No.21 Black 10ml | £7.99 |
| No.22 Colour 21ml | £11.99 |
| No.45 Black 45ml | £4.99 |
| No.56 Black 24ml | £9.99 |
| No.57 Colour 24ml | £12.99 |
| No.78 Colour 36ml | £9.99 |
| No.110 Colour 12ml | £10.99 |
| No.300XL Black 18ml | £14.99 |
| No.300XL Colour 18ml | £16.99 |
| No.301XL Black 15ml | £14.99 |
| No.301XL Colour 18ml | £16.99 |
| No.336 Black 10ml | £7.99 |
| No.337 Black 21ml | £10.99 |
| No.338 Black 21ml | £10.99 |
| No.339 Black 34ml | £12.99 |
| No.342 Colour 12ml | £10.99 |
| No.343 Colour 21ml | £12.99 |
| No.344 Colour 21ml | £14.99 |
| No.348 Photo 21ml | £12.99 |
| No.350XL Black 30ml | £14.99 |
| No.351XL Colour 20ml | £16.99 |
| No.363 Black 20ml | £6.99 |
| No.363 C/M/Y/PC/PM each | £4.99 |
| No.364XL Black 18ml | £9.99 |
| No.364XL C/M/Y 11ml each | £8.99 |

### HP Originals

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| No.38 All Colours 27ml each | £26.99 |
| No.56 Black 19ml | £19.99 |
| No.57 Colour 17ml | £28.99 |
| No.58 Photo 17ml | £23.99 |
| No.110 Colour 5ml | £19.99 |
| No.300 Black 4ml | £10.99 |
| No.300 Colour 4ml | £12.99 |
| No.301 Black 3ml | £9.99 |
| No.301 Colour 3ml | £11.99 |
| No.337 Black 11ml | £18.99 |
| No.338 Black 11ml | £18.99 |
| No.339 Black 21ml | £25.99 |
| No.343 Colour 7ml | £20.99 |
| No.344 Colour 14ml | £28.99 |
| No.350 Black 4.5ml | £11.99 |
| No.351 Colour 3.5ml | £14.99 |
| No.363 Black 6ml | £13.99 |
| No.363 C/M/Y/PC/PM each | £9.99 |
| No.364 Black 6ml | £7.99 |
| No.364 PB/C/M/Y 3ml each | £6.99 |
| No.364 Set of 4 | £22.99 |
| No.901 Black 4ml | £11.99 |
| No.901 Colour 9ml | £14.99 |
| No.920XL Set of 4 | £46.99 |
| No.932XL Black 22.5ml each | £21.99 |
| No.933XL C/M/Y 8.5ml each | £9.99 |
| No.940XL Set of 4 | £69.99 |
| No.950XL Black 53ml each | £24.99 |
| No.951XL C/M/Y 24ml each | £17.99 |

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| No.1 Colour | £10.99 |
| No.2 Colour | £11.99 |
| No.3 Black | £14.99 |
| No.16 Black | £11.99 |
| No.17 Black | £9.99 |
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| No.27 Colour | £11.99 |
| No.31 Photo | £11.99 |
| No.32 Black | £9.99 |
| No.33 Colour | £11.99 |
| No.34 Black | £11.99 |
| No.35 Colour | £12.99 |

### Lexmark Originals

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|---|---|
| No.1 Colour | £22.99 |
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| No.15 Colour | £20.99 |
| No.17 Black | £20.99 |
| No.23 Black | £19.99 |
| No.24 Colour | £22.99 |
| No.27 Colour | £22.99 |
| No.28 Black | £18.99 |
| No.29 Colour | £19.99 |
| No.32 Black | £22.99 |
| No.33 Colour | £24.99 |
| No.36 Black | £19.99 |
| No.37 Colour | £20.99 |
| No.43XL Colour | £29.99 |
| No.44XL Black | £25.99 |
| No.100 Black | £15.99 |
| No.100 Cyan / Mag / Yellow | £9.99 |

*Many more in stock!*

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| LC900 Black | £3.99 |
| LC900 C/M/Y | £2.99 |
| LC900 Set of 4 | £11.99 |
| LC970 / 1000 Black | £3.99 |
| LC970 / 1000 C/M/Y | £2.99 |
| LC970 / 1000 Set of 4 | £11.99 |
| LC980 / 1100 Black | £3.99 |
| LC980 / 1100 C/M/Y | £2.99 |
| LC980 / 1100 Set of 4 | £11.99 |
| LC1280XL Black | £4.99 |
| LC1280XL C/M/Y | £3.99 |
| LC1280XL Set of 4 | £15.99 |

*Brother originals also in stock!*

### Kodak Original Ink / Paper

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| ESP Black Series 10 Ink | £6.99 |
| ESP Colour Series 10 Ink | £12.99 |
| ESP Black Series 30 Ink | £6.99 |
| ESP Colour Series 30 Ink | £12.99 |
| ESP Black/Colour Twin Packs | £18.99 |

*Kodak Photo Paper also in stock!*

## PHOTOGRAPHIC PAPERS

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As an *Ilford Pro Centre*, we stock the complete range of Ilford Galerie papers, including 17, 24 and 44 inch rolls. Below is just a selection.

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| Smooth Gloss 290g, A4, 25 sheets +10 FREE | £10.99 |
| Smooth Gloss 290g, A3, 25 sheets | £24.99 |
| Smooth Gloss 290g, A3+, 25 sheets | £29.99 |
| Smooth Pearl 290g, 6x4, 100 sheets | £12.99 |
| Smooth Pearl 290g, 7x5, 100 sheets | £17.99 |
| Smooth Pearl 290g, A4, 25 sheets +10 FREE | £10.99 |
| Smooth Pearl 290g, A3, 25 sheets | £24.99 |
| Smooth Pearl 290g, A3+, 25 sheets | £29.99 |
| Smooth H/weight Matt 200g, A4, 50 sheets | £14.99 |
| Smooth Lustre Duo 260g, A4, 25 sheets | £12.99 |
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*ICC profiles available for all Ilford papers*

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| Digital Gloss or Oyster 271g, 7x5, 50 | £10.99 |
| Digital Gloss or Oyster 271g, A4, 50 | £19.99 |
| Digital Gloss or Oyster 271g, A3, 25 | £21.99 |
| Digital Gloss or Oyster 271g, A3+, 25 | £29.99 |
| Double Sided Oyster 285g, A4, 25 | £26.99 |
| Double Sided Matt 250g, A4, 100 | £26.99 |
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| NEW Fibre Base Distinction 360g, A4, 25 | £25.99 |
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*ICC profiles available for all PermaJet papers*

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| Sugar Cane 300g, A4, 25 sheets | £24.99 |
| Photo Rag 308 308g, A4, 25 sheets | £29.99 |
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| Photo Rag Satin 310g, A4, 25 sheets | £32.99 |
| Photo Rag Baryta 315g, A4, 25 sheets | £34.99 |
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As an *Official Fotospeed Stockist*, we can supply the complete Fotospeed range. Below is just a tiny selection of their papers.

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| Pigment Friendly Gloss 270g, A4, 50 | £17.99 |
| Pigment Friendly Lustre 270g, A4, 50 | £17.99 |
| Pigment Friendly Satin 270g, A4, 50 | £17.99 |
| Pigment Friendly Matt Duo 200g, A4, 100 | £24.99 |
| NT Natural Textured 315g, A4, 20 | £17.99 |
| NST Natural Soft Textured 315g, A4, 20 | £17.99 |
| HWS High White Smooth 315g, A4, 20 | £19.99 |
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*ICC profiles available for all Fotospeed papers*

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| 64GB 45MB/s | ~~£92.34~~ | £57.99 |

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*Sandisk Ultra C10: 30MB/s*

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| 32GB 30MB/s | ~~£67.65~~ | £24.99 |
| 64GB 30MB/s | ~~£92.34~~ | £48.99 |

### Lexar

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| 32GB 120MB/s | ~~£304.30~~ | £109.99 |

**Compact Flash: 1000X**

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|---|---|---|
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|---|---|---|
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| 32GB 60MB/s | ~~£248.54~~ | £39.99 |

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| 32GB 75MB/s | ~~£79.99~~ | £34.99 |

**Compact Flash: 1000X**

| | | |
|---|---|---|
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### Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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| NB-7L for Canon | | £12.99 |
| NB-8L for Canon | | £9.99 |
| NB-9L for Canon | | £9.99 |
| NB-10L for Canon | | £12.99 |
| BP-511 for Canon | | £12.99 |
| LP-E5 for Canon | | £12.99 |
| LP-E6 for Canon | ~~£29.99~~ | £19.99 |
| LP-E8 for Canon | | £15.99 |
| LP-E10 for Canon | | £12.99 |
| NP40 for Fuji | | £9.99 |
| NP45 for Fuji | | £9.99 |
| NP50 for Fuji | | £9.99 |
| NP95 for Fuji | | £9.99 |
| NP140 for Fuji | | £12.99 |
| NP150 for Fuji | | £19.99 |
| NP400 for Minolta | | £12.99 |
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| EN-EL3/3A for Nikon | | £9.99 |
| EN-EL3E for Nikon | | £14.99 |
| EN-EL5 for Nikon | | £9.99 |
| EN-EL9 for Nikon | | £12.99 |
| EN-EL10 for Nikon | | £9.99 |
| EN-EL11 for Nikon | | £9.99 |
| EN-EL12 for Nikon | | £9.99 |
| EN-EL14 for Nikon | NEW | £19.99 |
| EN-EL15 for Nikon | NEW | £24.99 |
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| EN-EL20 for Nikon | | £14.99 |
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| CGR-S006 for Panasonic | | £9.99 |
| CGA-S007 for Panasonic | | £9.99 |
| DMW-BCG10 for Panasonic | | £19.99 |
| DMW-BCJ13 for Panasonic | | £19.99 |
| DMW-BCK7 for Panasonic | | £19.99 |
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| DMW-BLE9 for Panasonic | | £14.99 |
| DMW-BMB9 for Panasonic | | £24.99 |
| D-Li50 for Pentax | | £12.99 |
| D-Li90 for Pentax | | £12.99 |
| D-Li109 for Pentax | | £12.99 |
| SLM-1137D for Samsung | | £9.99 |
| SLM-1674 for Samsung | | £12.99 |
| BG-1 for Sony | | £19.99 |
| NP-FM500H for Sony | | £19.99 |
| NP-FH50 for Sony | | £19.99 |
| NP-FW50 for Sony | | £24.99 |

*Many more batteries in stock!*

### Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

| | |
|---|---|
| For Canon 5DMkII: | £99.99 |
| For Canon 5DMkIII: | £99.99 |
| For Canon 7D: | £99.99 |
| For Canon 30/40/50D: | £59.99 |
| For Canon 60D: | £99.99 |
| For Canon 450/500D: | £69.99 |
| For Canon 550D: | £99.99 |
| For Canon 600/650D: | £99.99 |
| For Canon 1000D: | £69.99 |
| For Nikon D80/D90: | £59.99 |
| For Nikon D800/D800E: | £99.99 |
| For Nikon D7000: | £99.99 |

## SQUARE FILTERS

### KOOD

*P-Type Filter System*

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

### P-Type Adapter Rings

| | |
|---|---|
| 49mm Adapter Ring | £4.99 |
| 52mm Adapter Ring | £4.99 |
| 55mm Adapter Ring | £4.99 |
| 58mm Adapter Ring | £4.99 |
| 62mm Adapter Ring | £4.99 |
| 67mm Adapter Ring | £4.99 |
| 72mm Adapter Ring | £4.99 |
| 77mm Adapter Ring | £4.99 |
| 82mm Adapter Ring | £4.99 |

### P-Type Holders

| | |
|---|---|
| Holder Standard | £5.99 |
| Holder Wide Angle | £6.99 |
| Hood Modular | £6.99 |

### P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

### P-Type Six-Piece Neutral Density Filter Kit

~~£49.99~~ **£43.99**

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

### P-Type Filters (84mm wide)

| | |
|---|---|
| Circular Polarizing | £29.99 |
| ND2 | £9.99 |
| ND4 | £9.99 |
| ND8 NEW | £10.99 |
| ND2 Soft Graduated | £11.99 |
| ND2 Hard Graduated | £11.99 |
| ND4 Soft Graduated | £11.99 |
| ND4 Hard Graduated | £11.99 |
| ND8 Soft Graduated NEW | £13.99 |
| ND8 Hard Graduated NEW | £13.99 |
| Light Blue Graduated | £11.99 |
| Dark Blue Graduated | £11.99 |
| Cool Blue Graduated | £11.99 |
| Light Sunset Graduated | £11.99 |
| Dark Sunset Graduated | £11.99 |
| Light Tobacco Graduated | £11.99 |
| Dark Tobacco Graduated | £11.99 |
| Light Mauve Graduated | £11.99 |
| Dark Mauve Graduated | £11.99 |
| Light Red Graduated | £11.99 |
| Dark Red Graduated | £11.99 |
| Light Green Graduated | £11.99 |
| Dark Green Graduated | £11.99 |
| Light Yellow Graduated | £11.99 |
| Dark Yellow Graduated | £11.99 |
| Light Fog | £9.99 |
| Strong Fog | £9.99 |
| Light Diffuser | £9.99 |
| Strong Diffuser | £9.99 |
| Starburst 4x,6x,8x, each | £12.99 |
| Close-Up +1,+2,+4, each | £12.99 |
| 80A, 80B, 80C, each | £9.99 |
| 81A, 81B, 81C, each | £9.99 |
| 82A, 82B, 82C, each | £9.99 |
| 85A, 85B, 85C, each | £9.99 |
| Red, Orange, each | £9.99 |
| Yellow, Green, each | £9.99 |

*Many more P-Type filters in stock!*

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

## LENS HOODS & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

| | |
|---|---|
| ES-62 Canon 50/1.8 | £9.99 |
| ES-71II Canon 50/1.4 | £9.99 |
| ET-60 Canon 75-300/4-5.6 | £9.99 |
| ET-65B Canon 70-300/4-5.6 | £9.99 |
| ET-67 Canon 100/2.8 Macro | £9.99 |
| ET-67B Canon 60/2.8 | £9.99 |
| EW-60C Canon 18-55 IS | £7.99 |
| EW-73B Canon 17-85 IS | £9.99 |
| EW-78BII Canon 28-135 IS | £9.99 |
| EW-78D Canon 18-200 IS | £9.99 |
| EW-78E Canon 15-85 IS | £12.99 |
| EW-83E Canon 17-40/4.0 | £12.99 |
| EW-83J Canon 17-55/2.8 | £12.99 |
| HB-25 Nikon 24-85, 24-120 | £12.99 |
| HB-37 Nikon 55-200 VR | £7.99 |
| HB-45 Nikon 18-55 VR | £7.99 |
| SH-006 Sony 18-70/3.5-5.6 | £9.99 |
| SH-108 Sony 18-55/3.5-5.6 | £9.99 |

*This is just a sample, more in stock!*

### Screw-Fit Lens Hoods

| | |
|---|---|
| 52mm Shaped Petal Hood | £6.99 |
| 55mm Shaped Petal Hood | £6.99 |
| 58mm Shaped Petal Hood | £6.99 |
| 62mm Shaped Petal Hood | £7.99 |
| 67mm Shaped Petal Hood | £7.99 |
| 72mm Shaped Petal Hood | £9.99 |
| 77mm Shaped Petal Hood | £9.99 |
| 82mm Shaped Petal Hood | £11.99 |
| 46mm Rubber Hood | £3.99 |
| 52mm Rubber Hood | £3.99 |
| 55mm Rubber Hood | £3.99 |
| 58mm Rubber Hood | £3.99 |
| 62mm Rubber Hood | £4.99 |
| 67mm Rubber Hood | £4.99 |
| 72mm Rubber Hood | £5.99 |
| 77mm Rubber Hood | £5.99 |

### Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

*We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc*

## SCREW-TYPE FILTERS

### KOOD

*Japanese Optical Glass Filters*

*Coated to reduce lens flare and reflections.*

### UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

| | |
|---|---|
| 46mm UV / Haze | £6.99 |
| 52mm UV / Haze | £6.99 |
| 55mm UV / Haze | £7.99 |
| 58mm UV / Haze | £8.99 |
| 62mm UV / Haze | £9.99 |
| 67mm UV / Haze | £10.99 |
| 72mm UV / Haze | £11.99 |
| 77mm UV / Haze | £14.99 |
| 82mm UV / Haze | £17.99 |
| 86mm UV / Haze | £22.99 |

*More sizes in stock, from 24 to 86mm!*

### Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

| | |
|---|---|
| 46mm Circular Polarizing | £18.99 |
| 52mm Circular Polarizing | £19.99 |
| 55mm Circular Polarizing | £21.99 |
| 58mm Circular Polarizing | £24.99 |
| 62mm Circular Polarizing | £29.99 |
| 67mm Circular Polarizing | £34.99 |
| 72mm Circular Polarizing | £39.99 |
| 77mm Circular Polarizing | £44.99 |
| 82mm Circular Polarizing | £49.99 |
| 86mm Circular Polarizing | £59.99 |

*More sizes in stock, from 27 to 86mm!*

### Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

| | |
|---|---|
| 52mm Skylight | £7.99 |
| 55mm Skylight | £8.99 |
| 58mm Skylight | £9.99 |
| 62mm Skylight | £10.99 |
| 67mm Skylight | £11.99 |
| 72mm Skylight | £13.99 |
| 77mm Skylight | £16.99 |

*More sizes in stock, from 30 to 105mm!*

### Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

| | |
|---|---|
| 52mm ND4 / ND8 | £11.99 |
| 55mm ND4 / ND8 | £12.99 |
| 58mm ND4 / ND8 | £14.99 |
| 62mm ND4 / ND8 | £17.99 |
| 67mm ND4 / ND8 | £22.99 |
| 72mm ND4 / ND8 | £29.99 |
| 77mm ND4 / ND8 | £34.99 |

*More sizes in stock, from 37 to 82mm!*

### Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

| | |
|---|---|
| 52mm Close-Up Set | £26.99 |
| 55mm Close-Up Set | £29.99 |
| 58mm Close-Up Set | £34.99 |

*More sizes in stock, from 46 to 77mm!*

### Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

| | |
|---|---|
| 52mm Starburst x4/6/8, each | £11.99 |
| 58mm Starburst x4/6/8, each | £15.99 |
| 67mm Starburst x4/6/8, each | £21.99 |
| 72mm Starburst x4/6/8, each | £27.99 |

*More sizes in stock, from 46 to 82mm!*

### Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

| | |
|---|---|
| 52mm 2.0X or 0.5X converter | £35.99 |
| 55mm 2.0X or 0.5X converter | £37.99 |
| 58mm 2.0X or 0.5X converter | £39.99 |

*We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.*

### Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk II** version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

**FaderND MkII (2-8 stop)**

| | |
|---|---|
| 52mm FaderND MkII | £56.99 |
| 55mm FaderND MkII | £59.99 |
| 58mm FaderND MkII | £62.99 |
| 62mm FaderND MkII | £69.99 |
| 67mm FaderND MkII | £79.99 |
| 72mm FaderND MkII | £89.99 |
| 77mm FaderND MkII | £99.99 |

**ND500MC (fixed 9 stop)**

| | |
|---|---|
| 52mm ND500MC | £39.99 |
| 58mm ND500MC | £47.99 |
| 67mm ND500MC | £55.99 |
| 72mm ND500MC | £59.99 |
| 77mm ND500MC | £64.99 |

*Genuine LightCraftWorkshop filters - beware of immitations!*

## STEPPING RINGS

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

| | | | |
|---|---|---|---|
| 34-37mm | 52-55mm | 58-55mm | 67-62mm |
| 37-43mm | 52-58mm | 58-62mm | 67-77mm |
| 43-46mm | 55-52mm | 58-67mm | 72-67mm |
| 46-49mm | 55-58mm | 62-67mm | 72-77mm |
| 49-52mm | 58-52mm | 62-72mm | 77-72mm |

**All just £4.99 each!**

*This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!*

## MACRO PHOTOGRAPHY

### Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

**Canon:** 52, 55, 58, 62, 67mm
**Nikon:** 52, 55, 58, 62, 67mm
**Pentax K:** 52, 55, 58, 62, 67mm
**Olympus:** 52, 55, 58, 62, 67mm
**Sony:** 52, 55, 58, 62, 67mm

### Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

### T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

**Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.**

### Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

| | |
|---|---|
| Manual Focus Tubes | £17.99 |
| Autofocus Tubes | £134.99 |

### Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

### Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

| | |
|---|---|
| 1.0X-2.0X | £49.99 |
| 1.0X-3.3X | £64.99 |

## BATTERIES & CHARGERS

### Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

| | |
|---|---|
| AAA 1000mAh Duracell | £6.99 |
| AA 2450mAh Duracell | £6.99 |
| AA 2500mAh GP | £9.99 |
| AA 2850mAh Ansmann | £13.99 |
| AA 2900mAh Delkin | ~~£44.99~~ £9.99 |

### ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

| | |
|---|---|
| AAA 850mAh equivalent (4) | £5.99 |
| AA 2050mAh equivalent (4) | £7.99 |

### Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

| | |
|---|---|
| AAA Ultimate Lithium (4) | £6.99 |
| AA Ultimate Lithium (4) | ~~£7.99~~ £5.99 |

### Universal Charger

The **NEW** Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£19.99

### Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

### Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

| | |
|---|---|
| CR123A Energizer Lithium (1) | £1.99 |
| CR2 Energizer Lithium (1) | £1.99 |
| 2CR5 Energizer Lithium (1) | £3.99 |
| CRV3 Energizer Lithium (1) | £5.99 |
| LR44 Energizer Alkaline (2) | £1.99 |
| CR2025, CR2032 etc | £1.99 |

*Full range of coin cells in stock*

## SPIRIT LEVELS

### Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

| | |
|---|---|
| Twin Axis Normal Hotshoe | £7.99 |
| Twin Axis Sony Hotshoe | £7.99 |
| Triple Axis Normal Hotshoe | £9.99 |
| Triple Axis Sony Hotshoe | £9.99 |

## CLEANING

### Sensor Cleaning

| | |
|---|---|
| LensPen SensorKlear Loupe 6X magnification, with LEDs | £39.99 |
| LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear | £49.99 |
| Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes | £64.99 |
| Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4 | £15.99 |

### Lens Cleaning

| | |
|---|---|
| LensPen Original Carbon-tipped pen with built-in cleaning brush | £7.99 |
| LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro | ~~£24.99~~ £17.99 |
| Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip | £4.99 |

**Massive range of cleaning equipment on our website and in stock.**

Telephone: 01926 339977 or 0800 1077 211

**www.premier-ink.co.uk**

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

E&OE. Prices may be subject to change, but hopefully not!

# ffordes photographic

# The U.K.s Largest Used Equipment Specialist

We are commission sales specialists - we part exchange and buy for cash

### Bronica ETRS/Si

ETRSi Complete + Plain Prism ..... £+ £279
ETRSi Complete ..... £+ / £++ £249 - £299
ETRS Complete ..... £+ £199
ETRC Complete + AE Meter Prism ..... £+ £229
ETRC Complete ..... £+ £179
30mm F3.5 PE Fisheye ..... £++ £699 - £749
40mm F4 E ..... £+ £149
45-90mm F4-5.6 PE ..... £++ £399 - £449
50mm F2.8 E ..... £+ / £++ £99
75mm F2.8 EII ..... £+ £79
75mm F2.8 PE ..... £++ £79
100-220mm F4.8 PE ..... £++ £499
135mm F4 PE ..... £+ £179
150mm F3.5 E ..... As Seen / Unused £49 - £129
150mm F3.5 PE ..... £++ £129 - £149
150mm F4 E ..... £+ £45
200mm F4.5 E ..... As Seen / Unused £79 - £249
200mm F4.5 PE ..... £+ / Unused £99 - £279
200mm F5.6 E ..... £++ £129
250mm F5.6 E ..... As Seen / £++ £79 - £159
500mm F8 E ..... £+ £349
2x Converter E ..... £+ £69
135N E Mag ..... £+ £59
Polaroid Mag E ..... £+ / £++ £15 - £59
Autobellows E ..... Mint - £125
Extension Tube E14 ..... £+ / Unused £39 - £89
Extension Tube E28 ..... £++ £79
Motorwinder E ..... £+ £85
Motorwinder EI ..... £+ £85
Proshade E ..... £++ £25
SCA386 Flash Adapter ..... £+ / £++ £25 - £45
AEII Meter Prism ..... £+ £49 - £79
Multi Scope E ..... As Seen £35
Prism Finder E ..... As Seen / £++ £29 - £59
Rotary Finder E ..... As Seen / £++ £49 - £89
Speed Grip E ..... As Seen / £++ £15 - £39

### Bronica GS1

GS1 Complete + AE Prism ..... £+ £449
GS1 Complete ..... £+ / £++ £299
GS1 Body Only ..... £+ £199
50mm F4.5 PG ..... As Seen / £++ £99 - £249
110mm F4 PG Macro ..... £+ £189
200mm F4.5 PG ..... £++ £199
GS 220 Mag (6x6cm) ..... £++ £35
Polaroid Mag G ..... £+ £35 - £45
AE Prism Finder G ..... £+ £35 - £39
Prism Finder G ..... £+ £59
Rotary Finder G ..... £++ £125
Speed Grip G ..... £+ £35

### Bronica RF645

RF645 + 65mm F4 ..... £++ £599
45mm F4 RF + Finder ..... £++ / Mint - £349 - £399
135mm F4.5 RF ..... Mint - £749
62mm Polariser Filter ..... £++ £79

### Bronica SQA/AI/B

SQAM Body Only ..... £+ £125
65mm F4 PS ..... £+ / Unused £149 - £249
Polaroid Mag S ..... £++ £28
SQA 220 Mag ..... Exc £19
SQA 220 Mag ..... £+ £75
AE Prism Finder S ..... £+ £99
Prism Finder S ..... £+ £79
Proshade S ..... As Seen / £+ £15 - £35

### Canon EOS

EOS 1VHS Body Only ..... £+ £449
EOS 1N + E1 Booster ..... £++ £159
EOS 1N Body Only ..... £++ £149
EOS 1 + E1 Booster ..... £+ £129 - £149
EOS 3 + E2 Booster ..... £++ £149
EOS 3 Body Only ..... As Seen / £++ £99 - £129
EOS 30 Body Only ..... £+ / £++ £49 - £79
EOS 30E Body Only ..... As Seen £39
EOS 33 + 28-90mm ..... £++ £89
EOS 33 Body Only ..... £+ / £++ £49
EOS 5 Body Only ..... £+ / £++ £39 - £49
EOS 5 QD Body Only ..... £+ £59
EOS 50E + BP50 Grip ..... As Seen / £+ £39 - £69
EOS 50E Body Only ..... £+ £35 - £49
EOS 600 + 35-70mm ..... £+ £49
EOS 300V Body Only ..... £+ £15 - £35
EOS 300X Body Only ..... £++ £39
17-40mm F4 L USM ..... £+ £439
17-55mm F2.8 EFS USM ..... £++ £589
17-85mm F3.5-5.6 IS USM ..... £++ £189
17-85mm F4-5.6 IS USM ..... £+ / Unused £169 - £279
18-55mm F3.5-5.6 EFS II ..... Unused £79
18-55mm F3.5-5.6 EFS III ..... Mint £89
18-55mm F3.5-5.6 IS EFS ..... Exc / Mint - £59 - £79
18-55mm F3.5-5.6 IS EFS II ..... Mint £84
20-35mm F3.5-4.5 USM ..... £+ £148
22mm F2 STM ..... Mint £139
24mm f1.4 L MKII ..... Mint - £1,099
24mm F2.8 EF ..... £++ £239
24-70mm F2.8 L USM ..... As Seen / Mint - £749 - £1,099
24-85mm F3.5-4.5 USM ..... £++ £148
28-105mm F3.5-4.5 USM ..... £++ / Unused £149
28-105mm F3.5-4.5 USM II ..... £+ £89
28-135mm F3.5-5.6 IS USMAs Seen / £+ £129 - £149
28-300mm f3.5-5.6 L IS USM ..... £++ £1,489
35-70mm F3.5-4.5 EF ..... £+ £35
35-350mm F3.5-5.6 L USM ..... £+ £749
50mm F1.4 USM ..... Mint - £199 - £219
55-200mm F4.5-5.6 USM ..... Unused £99
55-200mm F4.5-5.6 USM II ..... £++ / Unused £89 - £99
60mm F2.8 EFS Macro ..... £++ £249
70-200mm F2.8 L IS USM II ..... £++ £1,399
70-200mm F4 L IS USM ..... £++ £719
70-300mm F4.5-5.6 DO IS USME+ / £++ £489 - £549
70-300mm F4.5-5.6 L IS USM ..... £++ £959
75-300mm F4-5.6 USM ..... £+ £79
100-300mm F5.6 EF ..... As Seen £39
100-300mm F5.6 EF L ..... £++ £299
100-400mm F4.5-5.6 L IS USM ..... £++ £889
135mm F2 L USM ..... £+ / £++ £649 - £699
180mm F3.5 L Macro USM ..... £++ £799
400mm F2.8 L USM ..... £+ £2,050
400mm f5.6 L USM ..... Mint - £889
600mm F4 L IS USM ..... £++ £5,499
Cosina 19-35mm F3.5-4.5 MC ..... £+ £39
Sigma 8mm F3.5 EX DG Fisheye ..... Mint - £449
Sigma 17-35mm F2.8-4 EX ..... £++ £119
Sigma 17-70mm F2.8-4 DC DG Macro HSM ..... £+ £199
Sigma 24mm F2.8 Super Wide II ..... Exc / £++ £49 - £99
Sigma 28-105mm F4-5.6 UC AF ..... £++ £69
Sigma 50-150mm F2.8 EX DG ..... £++ £349
Sigma 70-210mm F2.8 Apo ..... £+ £179
Sigma 70-210mm F3.5-4.5 Apo ..... Unused £69
Sigma 70-300mm F4-5.6 Apo Macro ..... £++ £109
Sigma 75-300mm F4.5-5.6 Apo ..... £+ £69
Sigma 105mm F2.8 EX Macro ..... £++ £259
Sigma 105mm F2.8 Macro EX DG OS HSM ..... Mint - £439
Sigma 135-400mm F4.5-5.6 Apo ..... £+ £139
Sigma 150-500mm F5-6.36 DG OS HSM ..... £++ £599
Sigma 300mm F2.8 Apo ..... Unused £399
Sigma 300mm F2.8 APO EX DG HSM ..... £++ £1,749
Sigma 300mm F4 Apo ..... £++ / Mint - £159
Sigma 400mm F5.6 Apo ..... £++ £99
Sigma 400mm F5.6 Apo Tele Macro ..... Unused £299
Tamron 24-70mm F3.3-5.6 Asph ..... Mint - £99
Tamron 28-105mm F2.8 SP LD ..... £++ £299
Tamron 70-300mm F4-5.6 Di ..... £++ £69
Tamron 200-400mm F5.6 AF LD ..... Unused £249
Tokina 16-50mm F2.8 ATX Pro DX ..... Mint - £389
Tokina 28-80mm F2.8 ATX Pro ..... Unused £299
Tokina 80-400mm F4.5-5.6 ATX D ..... Mint - £349
Tokina 100-300mm F5.6-6.7 ..... £++ / Unused £69
Tokina 300mm F2.8 ATX SD ..... Unused £999
Tokina 400mm F5.6 ATX SD ..... Unused £249
Zeiss 28mm F2 Distagon ZE ..... £++ £749
Zeiss 35mm F2 ZE Distagon ..... £++ £649
Zeiss 50mm F1.4 ZE ..... Mint - £439
1.4x EF Extender ..... £+ £149
1.4x EF MkIII Extender ..... Mint - £329
2x EF Extender ..... £+ / £++ £149 - £159
2x EF MkII Extender ..... £++ £209
300EZ Speedlite ..... £+ / £++ £9 - £29
420EX Speedlite ..... £++ £119
430EZ Speedlite ..... £++ £35
480EG Speedlite ..... £++ £99
540EZ Speedlite ..... £+ / £++ £39 - £79
580EX MkII Speedlite ..... £+ / £++ £279 - £299
580EX Speedlite ..... £++ / Mint - £189
ML3 Macrolite ..... £++ £59
ST-E2 Transmitter ..... £++ / Mint - £89 - £109
Metz 54AF1 Digital ..... £+ £99
Metz 54MZ3 Flash ..... £++ £79
Sigma EF500 DG ST Flash ..... £++ £79
Sigma EF430 Flash ..... Unused £49
Sigma EF430ST Flash ..... Unused £69
Sigma EF500 ST Flash ..... £+ £49

**Canon Manual - Please Call**

### Contax 645 Series

Aptus 75 Back (33Mp) ..... £++ £25,999
MFB-2 Polaroid Mag ..... £+ / Mint - £79 - £99
MSB1 Flash Bracket ..... Mint - £179
35mm F3.5 Distagon ..... £+ / Mint - £899 - £999
45mm F2.8 Distagon ..... £++ / Mint - £599 - £699
45-90mm F4.5 Vario ..... £++ £1,599
120mm F4 Apo Macro ..... £++ / Mint - £699 - £999
140mm F2.8 Sonnar ..... £+ / Unused £399 - £799
210mm F4 Sonnar ..... £+ / Mint - £389 - £549

### Contax G Series

G2 Millennium Kit ..... £++ £1,599
G2 Body Only ..... £+ / £++ £349 - £449
21mm F2.8 G + Finder ..... £++ £549
90mm F2.8 G ..... £+ / £++ £139 - £149
16mm Viewfinder ..... Mint - £199
21mm Viewfinder ..... £++ £149
TLA140 Flash ..... £+ / Mint - £39 - £59

### Contax SLR Series

N1 + 24-85mm ..... £++ £499
N1 Body Only ..... £++ £249
NX + 24-85mm ..... £++ / Mint - £399
NX + 28-80mm ..... £++ / Unused £299 - £499
NX Body Only ..... £++ £199
RX Body Only ..... £++ £99 - £229
ST Body Only ..... £+ / £++ £229
RTS2 Body + Winder ..... £+ £169
RTS + Winder ..... £+ £149
167MT Body Only ..... £+ £75 - £89
137MA Body Only ..... £+ £79
137MD Body + D5 Databack ..... £++ £85
Preview Body Only ..... £+ / £++ £99 - £249
15mm F3.5 AE ..... Mint £1,499
25mm F2.8 MM ..... £+ / Unused £449 - £599
28mm F2.8 AE ..... £++ £199
28mm F2.8 MM ..... £++ £229
28-80mm F3.5-5.6 AF ..... New £399
35mm F2.8 MM ..... £++ £199
45mm F2.8 AE ..... £++ / Mint - £199 - £229
45mm F2.8 MM ..... £++ £225
50mm F1.4 AF ..... Mint - £499
60mm F2.8 AE Macro ..... £+ / £++ £399 - £469
70-200mm F4-5.6 AF ..... £++ £499
70-300mm F4-5.6 AF ..... £++ / Unused £399 - £799
80-200mm F4 MM ..... £+ / £++ £219 - £269
85mm F2.8 MM ..... £++ £299
100mm F2 MM ..... £++ / Mint - £649 - £699
100mm F2.8 AF Macro ..... £++ £599
100mm F3.5 AE ..... £+ £239
100mm F3.5 MM ..... £+ / Unused £389 - £399
135mm F2 (60 Year Edition) ..... Unused £2,399
180mm F2.8 AE ..... Unused £599
180mm F2.8 MM ..... £++ / Unused £349 - £599
200mm F3.5 AE ..... £++ £199
200mm F4 AE ..... Unused £499
300mm F4 AE ..... £+ £299
TLA20 Flash ..... £+ / £++ £20 - £39
TLA280 Flash ..... £++ / Unused £59 - £149
TLA30 Flash ..... £+ / £++ £29 - £39
TLA360 Flash ..... £+ / £++ £119 - £149

### Digital Micro Four Thirds

Nikon J1 Black + 10-30mm ..... £++ £179
Olympus E-P1 Body Only ..... £++ £99
Olympus E-P3 Body Only - Silver ..... £++ £349
Olympus E-PL1 Black Body Only ..... £+ / £++ £129
Olympus E-PM1 + 14-42mm Black ..... Mint - £149
Panasonic G1 Body Only ..... £++ £109 - £169
Panasonic GF-1 Body Only ..... £+ £119
Panasonic GF-2 Body + Case ..... £++ £149
Panasonic GF-2 Body Only ..... £+ £119
Panasonic GF-3 Red Body ..... Mint - £129
Panasonic GF-3 RED Body Only ..... Mint - £149
Panasonic GX1 Body Only ..... £++ £219
Pentax Q + 3x Lenses ..... Mint - £299
Pentax Q + 8.5mm F1.9 ..... Mint £169
Sony NEX3 Body + Flash ..... £++ £149
Sony NEX5 + 16mm + HVL-F7S ..... £++ £259
Sony NEX5 + 16mm F2.8 ..... Mint - £249
Sony NEX5 + 18-55mm + Flash ..... £++ £189
Sony NEX5 + Flash ..... £+ £159
Sony NEX7 + 18-55mm ..... £++ £549
Sony NEX7 Body Only ..... £++ / Mint - £649

### Micro 4/3rds Lenses

Panasonic 7-14mm F4 Lumix G ..... Mint - £749
Panasonic 14mm F2.5 Asph. ..... £++ / Mint - £129 - £159
Panasonic 14-42mm F3.5-5.6 Asph OIS ..... £++ £69 - £179
Olympus 14-42mm F3.5-5.6 M.Zuiko ED ..... £++ £79
Panasonic 14-45mm F3.5-5.6 Asph. £++ £109 - £129
Panasonic 14-140MM F4-5.8 OIS HD ..... £++ £379
Olympus 17mm F2.8 M.Zuiko ..... £+ £129
Panasonic 20mm F1.7 G Pancake ..... Mint - £219
Voigtlander 25mm F0.95 Nokton ..... Mint - £589
Panasonic 45-200mm F4-5.6 OIS ..... £++ £179
Panasonic 45mm F2.8 Macro Elmar ..... Mint - £429

### Digital SLR Cameras

Canon EOS 1DS MKII Body Only ..... £+ £1,599
Canon EOS 1D MKIIN Body Only ..... Exc / £++ £399 - £699
Canon EOS 1D MkII Body Only ..... As Seen / £++ £419 - £749
Canon EOS 5D MKII Body Only ..... Mint - £1,149
Canon EOS 5D Body Only ..... £+ £399 - £469
Canon EOS 7D Body Only ..... Mint - £799
Canon EOS 50D Body Only ..... £++ £389
Canon EOS 40D Body Only ..... £+ £219
Canon EOS 30D + BG-E2 Grip ..... £+ £189 - £199
Canon EOS 30D Body Only ..... £+ / £++ £159 - £189
Canon EOS 20D Body Only ..... £+ £139
Canon EOS 10D Body Only ..... £++ £119
Canon EOS 650D Body Only ..... £++ £379
Canon EOS 450D Infra Red Body ..... Mint - £299
Canon EOS 300D Infra Red Body ..... £+ £259
Canon EOS 350D Body Only ..... As Seen / £+ £99
Canon EOS 300D Body Only ..... £++ £79
Canon EOS M + 22mm F2 ..... Mint - £429
Fuji S2 Pro Body Only ..... As Seen £99
Fuji S3 Pro Body Only ..... £+ / £++ £149 - £179
Leica Digital Modular R ..... £++ £1,949
Leica S2 Black Body Only ..... Mint - £7,899
Nikon D3S Body Only ..... £++ £2,749
Nikon D3 Body Only ..... £+ / £++ £1,499
Nikon D2X Body Only ..... £+ / £++ £399 - £489
Nikon D700 Body Only ..... £++ £989 - £1,049
Nikon D300 Body Only ..... £++ / Mint - £399 - £429
Nikon D200 Body Only ..... £+ / £++ £219 - £239
Nikon D100 Body Only ..... Exc / £++ £89 - £129
Nikon D90 Body Only ..... £+ £339
Nikon D80 Body Only ..... £++ £159 - £239
Nikon D70S Body Only ..... £+ £119
Nikon D70 Body Only ..... £++ £99 - £109
Nikon D50 Body Only ..... £+ / £++ £99 - £149
Nikon D40X Body Only ..... £++ £139
Nikon D40 Body Only ..... £+ / £++ £129
Nikon D5100 Body only ..... £++ £279
Kodak DCS Pro SLR/n Body Only ..... As Seen £249
Olympus E3 Body Only ..... £+ / £++ £359 - £439
Olympus E30 Body Only ..... £++ £389
Olympus E620 + HLD5 Grip ..... Mint - £329
Olympus E520 Body Only ..... £++ £179
Olympus E510 + 14-42mm ..... £++ £179
Olympus E500 + 14-45mm ..... £++ £129
Olympus E500 + 17.5-45mm ..... £+ £139
Olympus E500 Body Only ..... £++ £89
Olympus E420 Body Only ..... £++ £169
Olympus E300 Body Only ..... £++ £119
Panasonic L1 Body Only ..... £+ / £++ £239 - £279
Pentax K5 + 18-55mm DA WR ..... £++ £459
Pentax K5 Black Body Only ..... Mint - £439
Pentax K7 + 18-55mm ..... £++ £349
Pentax K7 Body Only ..... £++ £343
Pentax K30 Black Body Only ..... Mint - £359
Pentax *isT D + D-BG1 Grip ..... £+ £149
Pentax *isT DS + 18-55mm ..... £++ £149
Samsung GX1L + 18-55mm ..... Mint - £149
Samsung GX1S + 18-55mm ..... £+ / Mint - £149 - £199
Samsung GX20 + 18-55mm ..... £++ £249
Sigma SD14 + 18-50mm ..... £++ £249
Sigma SD9 + 24-70mm ..... As Seen £149
Sigma SD9 Body Only ..... £++ £169
Sony A100 + 18-70mm ..... £++ £169
Sony A55 + 18-55mm ..... £++ £269
Sony A700 Body Only ..... £++ £349
Sony A900 Body Only ..... £++ £1,299

### 4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko ..... £++ £899 - £999
Sigma 10-20mm F4-5.6 EX DC HSM ..... £++ £259
Olympus 11-22mm F2.8-3.5 Zuiko ..... £+ / Mint - £349 - £399
Olympus 12-60mm F2.8-4 SWD ..... £++ £489
Olympus 14-42mm F3.5-5.6 Zuiko ..... £+ / £++ £59
Olympus 14-54mm F2.8-3.5 Zuiko ..... £++ £239 - £249
Sigma 30mm F1.4 DC EX HSM ..... £++ £279
Olympus 40-150mm F4-5.6 ED Zuiko ..... £++ £69
Olympus 50-200mm F2.8-3.5 SWD ..... £++ / Mint - £589 - £689
Olympus 50mm F2 ED Macro Zuiko ..... £++ £319
Olympus 70-300mm F4-5.6 ED Zuiko ..... £++ £219
Olympus EC14 Zuiko Tele Converter ..... £++ £229

**Flash & Lighting - Please Call**
**Fuji - Please Call**

### Hasselblad H Series

H3DII Complete (50MP) ..... £++ £9,989
H2 Complete ..... £+ £1,989
H1 Body + AE Prism + Magazine ..... £++ £1,399
H1 Body Only ..... £+ £689
35-90mm F4-5.6 HC ..... £++ £3,750
50-110mm F3.5-4.5 HC ..... £+ / £++ £1,850 - £1,950
50mm F3.5 HC ..... £++ £1,389
80mm F2.8 HC ..... £+ £689
Hmi100 Polaroid Mag ..... £++ £79 - £149

### Hasselblad V Series

500CM Gold Edition ..... Unused £3,999
500CM Complete ..... £+ £699 - £749
500C Body + WLF ..... £+ £139
500C Body Only ..... £+ £149
553ELX Black Body Only ..... £+ £449
553ELX Chrome Body Only ..... £++ / Mint - £399 - £649
500ELX Black Body Only ..... £+ / £++ £349 - £449
500ELM Complete ..... £+ / £++ £499 - £549
500ELM Body + NC2 Finder ..... £++ £149
500ELM Chrome Body + WLF ..... £++ £179
500ELM Chrome Body Only ..... £+ £149
2003FCW Complete ..... £++ £799 - £849
2025A Chrome Body ..... £++ £789
Arc Outfit ..... £++ £2,250
Flex Outfit ..... £++ £1,799
SWC Body + Finder ..... £+ £1,199
SWCM Complete ..... Exc / £+ £1,199 - £1,399
30mm F3.5 CFi Fisheye ..... £++ £2,799
45mm F4.5 Apo Grandagon ..... £++ £883
50mm F2.8 F ..... £++ £399
50mm F2.8 FE ..... £+ £649
50mm F4 C Black ..... Exc / £+ £149 - £249
50mm F4 CF ..... £++ £299
50mm F4 CF FLE ..... £+ £699
50mm F4 CFi FLE ..... £++ £989 - £999
50mm F4 Classic ZV ..... Unused £2,999
60-120mm F4.8 FE ..... £+ £649 - £699
120mm F4 CF Macro ..... Exc / £++ £449 - £839
135mm F5.6 C Macro ..... £+ / £++ £189 - £349
135mm F5.6 S Planar ..... £+ / £++ £199 - £249
140-280mm F5.6 C Black ..... £++ £699
140-280mm F5.6 F Variogon ..... £+ £599
150mm F2.8 F ..... £++ £343
150mm F2.8 FE ..... £+ £599
150mm F4 C Black ..... £+ / £++ £199 - £299
150mm F4 CF ..... Exc / £+ £239 - £289
150mm F4 CFi ..... £++ £749
250mm F4 FE ..... £++ £549
250mm F5.6 C Black ..... £+ / £++ £189 - £249
250mm F5.6 C Chrome ..... As Seen / £+ £99 - £183
250mm F5.6 CF ..... £+ / £++ £349 - £399
350mm F5.6 CF ..... £++ £749 - £849
Kenmura 2x Converter ..... £++ £45
Vivitar 2x Converter ..... £+ / £++ £45
Teleplus 2x MC6 Converter ..... £++ / Unused £49 - £79
A12 Black Mag ..... £+ / £++ £79 - £149
A12 Chrome Mag ..... As Seen / £+ £79 - £99
A12 TCC Black Mag ..... £+ £143
A24 Black Mag ..... £+ / £++ £49 - £129
A24 Chrome Mag ..... Exc / £++ £39 - £125
A24 TCC Black Mag ..... £+ £139
E24 Black Mag ..... £+ / Mint - £169 - £199
Polaplus Mag ..... £++ £59
Focus Screen Adapter SWC/M ..... £+ / £++ £99 - £109
HC Prism ..... £++ £99
HC3 Finder ..... £++ £69 - £79
PM Prism ..... £+ £129
PM5 Prism ..... £+ / £++ £199 - £249
PM90 Prism ..... Exc / £+ £149 - £179
PME Meter Prism ..... £+ £129
PME90 Meter Prism ..... £+ £389

### Hasselblad Xpan Series

Xpan II + 45mm F4 ..... £+ £1,599
Xpan + 45mm F4 ..... £+ £899
30mm F5.6 Asph + Finder ..... £++ £1,899
45/90mm Centre Filter ..... £+ £109
90mm F4 ..... £+ / Mint - £295 - £399
Fujinon 90mm F4 ..... £+ £249
49mm Centre Filter ..... £++ £119

### Large Format - Please Call

### Leica M Series

M6 Black Body Only ..... £+ / £++ £1,389 - £1,549
M6 Chrome Body Only ..... £++ £1,489
M6 Platinum + 50mm F1.4 ..... Mint £6,499
M6 Ein Stück + 35mm F1.4 Asph ..... Unused £4,999
M6 Titanium + 35mm F1.4 ..... £++ £4,499
M6 Titanium + 35mm F1.4 Asph ..... £+ £3,499
MP 0.72x Chrome Body + Leicavit ..... £++ £2,499
MT 0.58x Black Body Only ..... £+ / £++ £1,499 - £1,549
M7 0.72x Black Body Only ..... £++ / Mint - £1,499 - £1,599
M7 0.72x Chrome Body Only ..... £++ £1,499
M6TTL 0.72x Black Body Only ..... £++ £999
M6 Cutaway Body Only ..... Mint - £999
M4-P Black Body Only ..... £+ £679 - £699
M4-2 Black Body Only ..... Exc £449
M4 Chrome Body Only ..... £+ £579
M3 Chrome Body Only ..... £+ / £++ £549
M2 Chrome Body Only ..... £+ £449 - £549
M1 Chrome Body Only ..... Exc £299
MD2 Black Body Only ..... £+ £349
MDA Chrome Body Only ..... £+ £359
CL + 40mm F2 ..... £+ £599
CL Black Body Only ..... £+ £299
Minolta CLE + 40mm F2 ..... £+ £599
Hexar RF + 50mm F2 + Flash ..... £++ £799
16/18/21mm F4 Tri Elmar + Finder ..... Mint - £3,399
21mm F2.8 Asph M Black ..... Mint - £1,799
21mm F2.8 Asph M Black 6bit ..... £++ / Mint - £1,799 - £1,849
21mm F2.8 M Black ..... £+ £1,199
21mm F2.8 M Black 6bit ..... £+ £1,699
21mm f3.4 R + 122228 M Mount ..... Mint - £799
21mm F4 Chrome + Finder ..... £+ £1,199
24mm F1.4 Asph M - Black ..... £++ £3,199
24mm F2.8 Asph M Black ..... Mint - £1,699
24mm F2.8 Asph M Black 6bit ..... £++ £1,799
28mm F2.8 Asph M Black 6bit ..... £++ / Mint - £1,099 - £1,149
28mm f2.8 M Rokkor ..... £+ £299
35mm F2 Asph M Black 6bit ..... £++ £1,599
35mm F2 Black ..... £+ £899
35mm F2.5 M Black 6bit ..... £++ / Mint - £899
35mm F2.5 M Black 6bit + Hood ..... Mint - £949
50mm F1.0 M Black 6bit ..... Mint - £4,499
50mm F2 M Black 6bit ..... £++ £1,099
50mm F2.8 Chrome ..... £+ £249
50mm F2.8 M Chrome ..... £++ £649 - £699
75mm F2.5 Black 6 BIT ..... £++ / Mint - £899 - £929
90mm F2.5 Black 6 BIT ..... Mint - £949
90mm F2.8 Chrome ..... Exc / £++ £199 - £450
90mm F4 Collapsible ..... £+ £199
90mm F4 Elmar ..... As Seen / £+ £149 - £199
90mm F4 Elmar E39 ..... £+ / £++ £175 - £299
90mm f4 M Rokkor ..... £++ £249
135mm F2.8 M Black ..... As Seen / Mint - £250 - £349
135mm F4 Black ..... £+ / £++ £439 - £499
135mm F4.5 Hektor ..... As Seen £99
18mm Black Viewfinder ..... £++ £399
24mm Black Viewfinder ..... £++ £249
28mm Black Viewfinder ..... £+ £225
50mm Chrome Viewfinder ..... Exc £99
A42 Swing Polariser ..... £++ £69
Bellows II + Hood ..... £++ £145
Motor M ..... £++ / Mint - £219 - £249
Handgrip M ..... £++ £45
Lens Carrier M ..... £+ £69
MR3 Chrome Meter ..... £+ £59
MR4 Black Meter ..... £+ £85
Small B&S Head ..... £+ £39
Large B&S Head ..... Exc / Mint £35 - £99
Table Top Tripod ..... Mint - £35
E46 UV/IR - Black ..... £++ / Mint - £39 - £45
E46 UVA - Black ..... £++ / Mint - £35 - £45
E49 UV/IR - Black ..... Mint - / Mint £49
E49mm UV/IR - Black ..... Mint - £49
E55 UV/IR - Black ..... £++ / Mint - £39 - £49
E60 UV/IR - Black ..... Mint - / Mint £45 - £59
B+W 62mm UV/IR - Black ..... Mint - £25
E67 UV/IR - Black ..... £++ / Mint - £45 - £59
Series 8 Orange ..... £++ £29
Series 8 UV/IR - Black ..... £++ / Mint - £59 - £79
Series 8 Yellow/Green ..... £++ £29
UV/IR Filter for 18mm ..... £++ / Mint - £79 - £89
M8 Handgrip - Black ..... £++ £79
M8/M9 Battery ..... £++ £39

### Leica R Series

R9 Anthracite Body Only ..... £+ / £++ £699 - £799
R9 Black Body Only ..... £++ £799 - £899
R8 Black Body + Digital Modular R ..... £+ £1,999
R7 Chrome Body Only ..... £+ / £++ £299 - £349
R6.2 Black Body Only ..... £+ / £++ £449 - £549
R6.2 Chrome Body Only ..... £++ £649
R6 Black Body Only ..... £+ £349 - £399
R5 Black Body Only ..... £+ / £++ £349
R5 Chrome Body Only ..... £+ / £++ £299 - £349
RE Black Body Only ..... £+ / £++ £219 - £289
R4S Model 2 Black Body Only ..... £++ / Unused £249 - £499
R4S Black Body Only ..... £+ £149 - £179
R4 Black Body Only ..... £+ £99 - £159
R3 MOT + Winder ..... £+ / £++ £239 - £299
R3 Black Body Only ..... £+ £129 - £159
SL2 Anniversary Body Only ..... £++ £649
SL2 Black Body Only ..... £+ £279 - £299
SL2 MOT Black Body Only ..... £++ £599
SL Chrome + 50mm F2 (Dummy) ..... £+ £149
SL Chrome Body Only ..... £+ / £++ £149 - £249
SL Chrome Body Only ..... £+ £169
24mm F2.8 R 3cam ..... £++ £699
24mm F2.8 ROM ..... £++ £399
50mm F2 R 3cam ..... £+ £199
60mm F2.8 R 3cam Macro ..... £+ £399
60mm F2.8 R Macro + Tube ..... Exc / £+ £349 - £399
70-210mm F4 R 3cam ..... £+ £279
80-200mm F4.5 R 3cam ..... £+ £189 - £199
90mm F2.8 R 1cam ..... £+ £225
90mm F2.8 R 3cam ..... £+ £239
100mm F4 R Macro + Tube ..... £++ £399
135mm F2.8 R 3cam ..... Exc £149
180mm F2.8 R 3cam ..... Exc / £++ £299 - £499
180mm F3.4 Apo R 3cam ..... £++ £699
180mm F4 R 3cam ..... Exc / £+ £169 - £299
560mm F6.8 Telyt R ..... £+ £599
2x Extender R ..... As Seen / Unused £29 - £179
Nikon 35mm F3.5 PC Shift ..... £+ £249
Tamron 70-350mm F4.5 ..... £+ £169
Angle Finder R ..... £++ £59
Angle Finder R (14300) ..... £++ / Mint - £75 - £125
Electric Cable Release R (14237) ..... £++ £20
Electric Cable Release R (14239) ..... £++ £29
Elpro 1 Close Up ..... £++ / Mint - £49
Elpro 2 Close Up Lens ..... £++ / Mint - £49
Elpro 3 Close Up ..... £+ / £++ £20 - £49
Extension Ring ..... £++ £39
Macro Adapter R ..... £+ / £++ £89 - £125
Motordrive Set R6/R9 ..... £++ £299
Motorwinder R Grip ..... £++ £49
Motorwinder R4 ..... £+ / £++ £49 - £59
Motorwinder R8/R9 ..... £+ / £++ £149 - £249
R8/R9 Remote control ..... £++ £99

### Leica Screw Series

IIIG Chrome Body Only ..... £+ / £++ £549
IG Chrome body Only ..... £++ £499
IIIF R/Dial Chrome Body ..... £+ £179 - £249
IIIF R/Dial Chrome Body Only ..... £+ £239 - £259
IIIF Chrome + 50mm F2 ..... £+ £275
IIIF R/Dial Chrome Body ..... £++ £299
IIIF R/Dial Chrome Body Only ..... £++ £239
IIIC Chrome Body ..... £+ £199
IIIC Chrome Body ..... £+ £275
III Chrome + 50mm F2 Summar ..... £+ £275
III Chrome + 50mm F3.5 ..... £+ £279
III Chrome Body Only ..... Exc / £+ £129 - £275
UR Replica - Dummy ..... £+ £399
35mm F3.5 Summaron ..... £+ £199
90mm F4 Elmar ..... As Seen £49 - £129
135mm F4.5 Hektor ..... As Seen / £+ £45 - £119
200mm F4.5 Telyt ..... Exc £225
Canon 28mm F3.5 Chrome ..... £+ £195
Canon 35mm F3.2 Serenar + Finder ..... £++ £249
Jupiter 35mm F2.8 ..... £+ £59
Jupiter 50mm F2 ..... £+ £29
Jupiter 135mm F4 ..... Exc £59
Nikkor 135mm F3.5 Q ..... £++ £249
Super Acall 135mm F3.5 Kyoei ..... As Seen £45
Voigtlander 90mm F3.5 Apo Lanthar ..... £+ £199
BELOW Copy Stand ..... Mint - £50
BOWU Copy Set ..... £+ / £++ £45
CTOOM Flash Bracket ..... £++ / Mint - £20 - £25
IUFOO Lens Hood ..... Exc / £+ £29
SBLDO 35mm Chrome Finder ..... £+ £139
SGVUD 9cm Finder ..... £++ £89
SHODC 13.5cm Finder ..... £+ £95
TUVOO 28mm Finder Attachment ..... Mint £150
Vidom Finder ..... Exc / £+ £29
VIOOH Finder ..... As Seen £29
Visoflex I ..... £+ £69
WINTU Right Angle Finder ..... £+ / £++ £49 - £65

### Mamiya 645 Series

1000S Complete + 80mm F1.9 ..... £+ £179
45mm F2.8 C ..... As Seen £79
45mm F2.8 N ..... £++ / Mint - £229
55-110mm F4.5 N ..... £+ £159
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50mm F2.8 SMC A Macro ..... E+ £149
50mm F4 SMC M Macro ..... E+ / E++ £119 - £125
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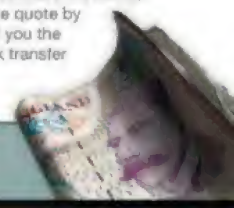

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# A COLLECTOR'S LIFE FOR ME

**When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems**

**THE NIMSLO** 3D isn't the first stereo camera that I've used, but it differs significantly from all the others in the way in which it is designed to yield a three-dimensional image. Generally, stereo photography works by presenting the left and right eye with slightly different images, and allowing the brain to do the work of reconstructing a stereo scene. Technicalities vary, but some kind of device is required, be it a viewer held up to the eyes or polarised spectacles to see a projected image.

The Nimslo process, on the other hand, results in prints that are held in the hand and viewed without any additional apparatus or tricks of the eye. Probably most familiar as novelty postcards, these lenticular prints, as they are called, have a ridged surface, and, if examined closely, are revealed to consist of tiny elongated prisms. When held at the correct distance, the result is that a different image is seen according to the angle at which the print is held.

This technology wasn't used exclusively for stereograms. I remember at the time of decimalisation, in 1971, there were little converter cards made, in which the price in pounds, shillings and pence magically appeared in new pence when the card was tilted slightly. Not all uses were so worthy, though. There were also saucy seaside postcards in which a bathing beauty's bikini top vanished when the viewing angle was changed!

Perhaps because of the high cost of prints, the Nimslo never really took off. When they appear on the market, the cameras I've seen have all been in pristine condition, suggesting they have had little use. I found mine on eBay five years ago and paid £15, which was reasonable. It came in its original box with its original leather case, and a set of stickers to put on the exposed cassettes to warn the processor that this was no ordinary film. The boxes still have their price stickers – £129.95 for the camera and £11.95 for the case, which translates to around £600 today.

In the early 1980s, when it was first launched, I recall seeing the Nimslo on display in the local branch of Dixons. The staff had obviously shot a quick test roll, and although the prints on display undoubtedly demonstrated the stereo effect, the subject matter consisted of various members of staff posing behind their counters! With that memory in mind, I resolved to try to find some more interesting subjects for my four-eyed wonder.

As far as I know, there are no longer any commercially available services producing prints from Nimslo negatives. I'm not a purist – my interest in old film cameras doesn't prevent me from using computers, and I'm happy to mix and match with digital processes. There's a wealth of information about stereo photography on the internet, and I find the photo-sharing site Flickr to be a great source of informed comment on all manner of photographic techniques. That's where I first came across the 'wiggle gif' – an animated image made up from the separate frames of a Nimslo (or other) stereo picture. It's a way to convey something of the 3D experience by using the phenomenon known as motion parallax.

I took the Nimslo with me on a short break to Rome, where the streets are at times heaving with 'living statues'. I found three pairs of fakirs plying their trade, and they make a good subject for a 3D photo (see below). You can't see the effect in print, but if you follow the link (www.flickr.com/tony_kemplen/8704592943/in/set-72157633279889075) you'll be looking at a 19th century illusion, photographed with a 20th century camera, and made visible through 21st century technology. **AP**

To read more about Tony's 52 cameras project, visit **http://52cameras.blogspot.com**. To see more photos from the Nimslo, visit **www.flickr.com/tony_kemplen/sets/72157633279889075/**


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